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KAREN GILLAN as Amy Pond

MARKED FOR DEATH?

One of them *WILL* die in the amazing season opener!

- *Doctor Who* returns on Saturday 23 April, BBC One!
- Full episode preview and exclusive new photos - inside!

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DOCTOR WHO

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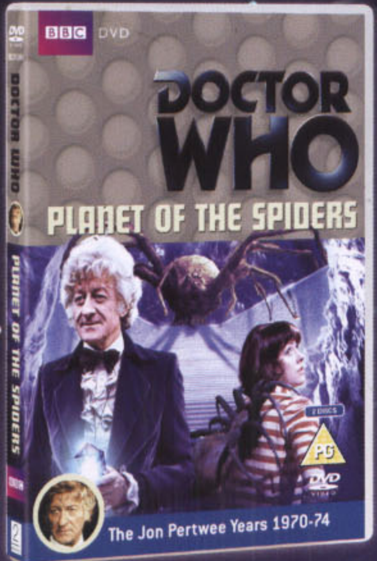

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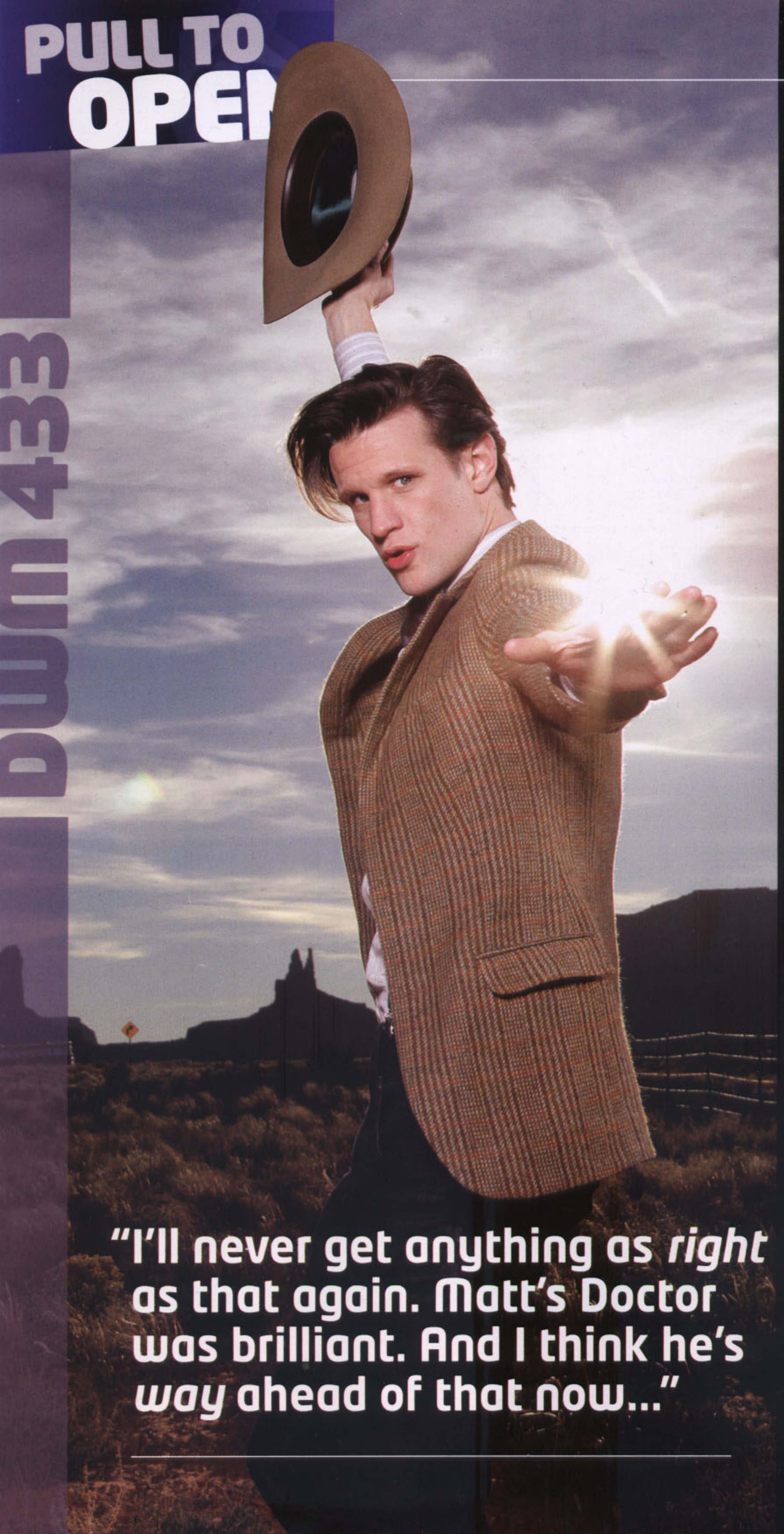

> “I’ll never get anything as *right* as that again. Matt’s Doctor was brilliant. And I think he’s *way* ahead of that now...”

DOCTOR WHO MAGAZINE

Editor Tom Spilsbury
Assistant Editor Peter Ware
Art Editor Richard Atkinson

Managing Director Mike Riddell
Managing Editor Alan O’Keefe
Head of Production Mark Irvine
Production Assistant Jez Meteyard
Circulation and Trade Marketing Controller Rebecca Smith
Head of Marketing Jess Todmor
Marketing Executive Jess Doran

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LETTER FROM THE EDITOR

One of these four characters will *die* in the first episode of the new series! And that's a promise.

Oh yes, that's one of the most exciting cover lines **DWM** has had in many a year, isn't it? We know the answer of course – and you might too, if any thoughtless newspapers have already spilled every last secret of *The Impossible Astronaut*, after the press launch on Monday 4 April. But hopefully not. Hopefully you'll be able to sit down in front of the telly on Saturday 23 April, switch on BBC One, and be surprised by all the twists and turns that lie ahead.

'Spoilers' are a tricky subject here at **DWM**. We know that some of you will want to know literally *nothing* about any given episode before its transmission – even to the extent of running out of the room shouting 'Lalala' when the 'Next Time' trails come on screen. On the other hand, some folks want to find out every last detail before the episodes have even been *shot*, let alone broadcast. How do we strike a balance?

Hopefully we get that balance right for you. Let's face it, we want you, yes YOU, Mr Casual Fan, to see this magazine in WH Smith or Tesco, be intrigued enough to pick it up, and decide to take it to the till. So if you're one of the 'spoiler-free' brigade who didn't want to know that there's tragedy ahead in Episode 1, we're sorry. Rest assured, the rest of our preview is relatively spoiler-free, unless you consider it a spoiler that the story features the Doctor, his companions, the TARDIS and some monsters.

What I will say, however, is this: this new series is going to be *brilliant*. We've been here 31 times before – the excitement, the build-up, the hype, the promise of new adventures ahead. In years to come, every inch of these new episodes will be discussed and dissected. But not yet. Right now, I'm eight years old again – and Doctor Who is on his way back.

Tom

PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s commander-in-chief! - writes exclusively for DWM...

With a brand new series looming on the horizon, Steven indulges us with some true glamour...

I'm slumped face down on my desk, like a passing sniper couldn't resist the impulse - damn you, Killdestroyer208 - and you know what? I don't care! Far beneath the pavements of Britain, a tightly-rolled copy of Episode 13 is whistling through the vast network of interconnecting brass tubes we call the internet. Godspeed Episode 13, and your scurrying team of Microsoft tow-mice - watch out for viruses. And blimey, is *that* the title? But it surely cannot be? Was everybody right the first time? Ahh, but if that's the *title*, what's the *truth?* Oh, but what am I saying? All that's for later - much, much later. Spoilers, as the Doctor's naughty friend would say.

Oh, it seems like an age since I sat down to write Episode 1, and the terrible events by Lake Silencio on the Plain of Sighs were set in motion. And yet here's the finished version, all lovely and spangly and new, arriving on my desk by BBC delivery balloon from the ftp site. It can only mean one thing - *Doctor Who* is coming back to the television, and it's time for this column to get serious!

Yes, I know you lot! You don't want anecdotes, or celebrities, or idle chatter - this isn't *Heat* or one of those boring magazines that hardly ever mentions *Doctor Who* - you want true glamour. You want the beating heart of this land we call showbiz. Yes! You want *writers!*

So take my hand and run with me - here are the sentinels of true terror to guide you through the next traumatic few weeks.

STEVEN MOFFAT (Episodes 1, 2, 7)

Oh dear God, who let him in again? It's every ruddy year.

STEVE THOMPSON (Episode 3)

Ahh, now Steve Thompson I got to know because I went to the theatre. And that's a surprise in itself because I'm terrible at going to the theatre. In play form, it goes like this.

> **ME:** Why can't we watch it on television?
> **MY WIFE:** Because it's not *on* television.
> **ME:** What's wrong with it?
> **MY WIFE:** Nothing.
> **ME:** Did it get cancelled?
> **MY WIFE:** It was never on television, it's not television, it's live theatre.
> **ME:** Live? So something could go wrong?
> **MY WIFE:** Well, yes...
> **ME:** And we've already paid! That's a con for a start! Do they do refunds? Can we leave at the interval if there's been any mistakes?

But amazingly, that night at the theatre I was completely gripped. I laughed and loved it, and even looked up the name of the writer - Steve Thompson. He wasn't there that evening - probably because of the whole live thing, they should really sort that out - so we met up later, discussed lots of projects, and what with one thing leading to another, as things so often do, one fine day, he was writing an episode of *Sherlock*. And after that modest and restrained success (gloated your correspondent, odiously) he sent me a polite and gentle and perfectly reasonable email asking if he could be considered for *Doctor Who*. And then he sent it four hundred and seventy-two more times. Oh, those mice were scurrying back and forth in the steam tubes of the internet!

And here we are with *The Curse of the Black Spot*. Pirates! In *Doctor Who*. Oh, this one's a belter and you're going to love it. Just sitting there reading it, it was like having Murray Gold humming in your ear. (Which is confusing because he does sometimes do that.) But I'll say it again! Pirates! In *Doctor Who*! Wheeee!

NEIL GAIMAN (Episode 4)

Back when dinosaurs ruled the Earth, and Neil Gaiman was on only the tenth draft of his *Doctor Who*... I exaggerate, but not by much. This was the one we ran out of money for last year - as you're about to see, it's not a story you can skimp on. This is special and unique, and best of all one of those stories that only *Doctor Who* can tell.
It all began so long ago, it was before I'd been announced as taking over from Russell. I had dinner with Neil, and he knew I was going to do *Doctor Who* (as everyone seemed to, weirdly), but also knew I couldn't talk about it. But since he wanted to write a script for us, and I very much wanted that too, we started having a conversation about the future in such vague and elliptical terms that we got accidentally engaged four times.
But here we are, his gorgeous script is real at last, and I can't wait for you all to see what his bonkers brain has come up with. You won't see *this* coming!

MATTHEW GRAHAM (Episodes 5 & 6)

A lot of people say to me "You write *Doctor Who*, don't you?" And I love that question because I get to answer "Yes," but for the record, the very *first* person to ask me, all those hundreds of questions ago, was Matt Graham. I'd just signed to write for Russell's first season, and I'd gone to a party (the two facts are not connected, but they might as well have been) and this enormously tall man loomed out of a corner and sort of announced at me "You're going to write *Doctor Who*, aren't you? Are you going to do a four-parter?" And I explained that actually, I was going to do a two-parter, but the plan was for mainly single episode stories. "But there's *got* to be cliffhangers!" he boomed. "You've got to have lots of cliffhangers. It can't be *Doctor Who* without *hundreds* of cliffhangers!" I think I said "You may have a point" - or possibly "put me down" - and wondered if people were going to announce *Doctor Who* opinions for the rest of my life. (It's looking good so far.) Cut to many years later. Matt is now a television-writing God, and I'm wheedling and whining to get him back on to *Doctor Who* - and bless him, he's saying yes! "Just one more thing," I say, "I want a two-parter." And he actually looks momentarily bemused. "Oh, I was only thinking about a single," he says. I fix him in the eye. "Matt, it's not *Doctor Who* unless there are lots and lots of cliffhangers!"

And all I'm going to tell you about Matt's wonderful and terrifying new story, is that it doesn't have one of the best cliffhangers of all time - it has *two of them!*

Now then. This is the last time we shall talk before a new chapter of *Doctor Who* begins. A word of warning. You see those four different covers for this magazine? We're not lying, we're not cheating. It's going to happen. One of those people is going to die.

The Doctor's darkest hour is coming. Be there for him. DWM

> **"There's got to be cliffhangers. It can't be *Doctor Who* without *hundreds* of cliffhangers!"**

Illustration: Ben Morris

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Story titles revealed at last for Series 32!

The thirty-second series of *Doctor Who* – the second to star Matt Smith as the Eleventh Doctor – is set to begin on BBC One and BBC One HD on Saturday 23 April.

The series will initially run for seven instalments, before taking a break in July and August, with the remaining six episodes airing in the autumn. The series, with many new titles now confirmed, shapes up as follows:

1 & 2 The Impossible Astronaut/ Day of the Moon

Written by **Steven Moffat**
Directed by **Toby Haynes**
Transmission dates: **23/30 April 2011**
The two-part opener is set in 1969 America. See our preview on page 16.

3 The Curse of the Black Spot

Written by **Steve Thompson**
Directed by **Jeremy Webb**
Transmission date: **7 May**
Shot on location in Cornwall as Block 4B, Steve Thompson's tale features **Hugh Bonneville** as a Pirate Captain.

4 The Doctor's Wife

Written by **Neil Gaiman**
Directed by **Richard Clark**
Transmission date: **14 May (tbc)**
Shot as part of the first production block, Neil Gaiman's provocatively-titled episode features **Suranne Jones** as Idris, as well as the return of the Ood.

5 & 6 The Rebel Flesh/ The Almost People

Written by **Matthew Graham**
Directed by **Julian Simpson**
Transmission dates: **21-28 May (tbc)**
This two-part epic adventure from the *Fear Her* writer features **Raquel Cassidy** in its guest cast.

7 A Good Man Goes to War

Written by **Steven Moffat**
Directed by **Peter Hoar**
Transmission date: **4 June (tbc)**
This episode was shot as Block 4A, and features a memorable and shocking cliffhanger... which you'll have to wait for two months to see resolved! After a summer break, the series continues...

8 Title TBC

Written by **Steven Moffat**
Directed by **Richard Senior**
The second half of Steven Moffat's mid-season story has been shooting during March as Production Block 7A.

9 What Are Little Boys Made Of? (Title TBC)

Written by **Mark Gatiss**
Directed by **Richard Clark**
Mark Gatiss' episode was the first to go before the cameras for this season, and guest stars **Daniel Mays**, **Andrew Tiernan** and **Emma Cuniffe**.

10 Title TBC

Written by **Tom MacRae**
Directed by **Nick Hurran**
Alongside *The God Complex*, Tom MacRae's episode was shot as Block 5.

11 The God Complex

Written by **Toby Whithouse**
Directed by **Nick Hurran**
As revealed last issue, Toby Whithouse's story stars **David Walliams** as Gibbis.

12 Title TBC

Written by **Gareth Roberts**
Directed by **Steve Hughes**
Shot as Block 6, Gareth Roberts' fifth *Doctor Who* television script sees the return of actor **James Corden** as Craig Owens, the character who appeared in Gareth's 2010 episode, *The Lodger*.

13 Title TBC

Written by **Steven Moffat**
Directed by **Jeremy Webb**
This episode was in pre-production as we went to press – and needless to say its content is absolutely top secret! However, more details about the new season can be seen over the page...

THIS ISSUE

Tom's Big Finish!

The Fourth Doctor signs up for a new series of *Doctor Who* audio stories for Big Finish Productions. p9 ►

Reign Again!

The partially missing 1964 First Doctor story *The Reign of Terror* is to be released in 'as complete a form as possible' on DVD in 2012. p7 ►

Shada in print!

Douglas Adams' famous 'lost' story of 1980, will be adapted as a BBC Books novel by Gareth Roberts. p8 ►

DWM Eagle Award nomination

■ **Doctor Who Magazine** has been nominated for an Eagle Award, in the category of Favourite British Comicbook (Colour). The Eagle Awards are internationally-recognised within the Comic Book industry and were established in 1976.

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The last time **DWM** won an Eagle Award was three decades back, when we were named as the 'Favourite Comic Magazine of 1980'. This year, **DWM** faces competition from *Torchwood Magazine*, *2000AD* and the *Dandy*, among others.

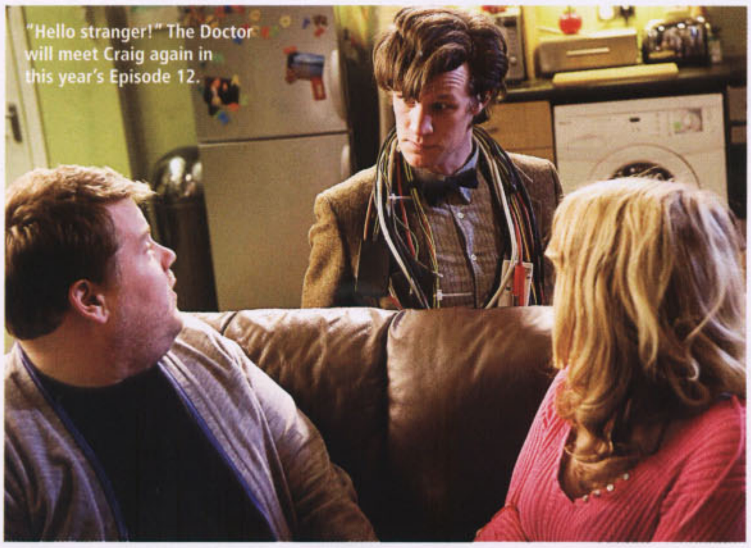
Far be it from us to suggest you visit *www.eagleawards.co.uk/nominations* – voting ends on 11 April. The awards ceremony will take place at the London Comic-Con at ExCel on the 27 May.

Moffat and SJA win RTS Awards

■ Steven Moffat, *Doctor Who*'s executive producer and chief writer, has been awarded the highly prestigious Judge's Award by the Royal Television Society. The trophy, which was presented to Steven at the RTS' annual Programme Awards ceremony, is given for outstanding contribution to television.

In addition to the Judge's Award, *Sherlock* – which Moffat co-created with *Doctor Who* writer and actor Mark Gatiss – also won in the category of best Drama Series. Meanwhile, the acclaimed *Doctor Who* spin-off series *The Sarah Jane Adventures*, which stars Elisabeth Sladen as the eponymous hero, also triumphed; it beat off opposition from the popular *Tracy Beaker Returns* to win the Children's Drama category.

James Corden returns for a sequel to The Lodger!


"Hello stranger!" The Doctor will meet Craig again in this year's Episode 12.

As principal recording for the 2011 series of *Doctor Who* draws to a close, more members of the guest cast and production team have been revealed. As well Suranne Jones, Adrian Schiller and Elizabeth Berrington, Episode 4, *The Doctor's Wife* by Neil Gaiman, will feature **Michael Sheen** in a voice role. Michael notably played Tony Blair in *The Queen*, David Frost in *Frost/Nixon* and Kenneth Williams in *Fantabulosa!*.

It has also been confirmed that Episode 12, written by Gareth Roberts, will be a sequel of sorts to 2010's *The Lodger*, featuring the return of both **James Corden** as Craig Owens and **Daisy Haggard** as Sophie. The episode, which had scenes recorded on location in Penarth during March, also guest stars **Lynda Baron**, who chalks up her third *Doctor Who* credit to date – previously, Lynda sang the catchy cowboy number *The Ballad of the Last Chance Saloon* for 1966's *The Gunfighters* and also appeared as the villainous Captain Wrack in 1983's *Enlightenment*. Directing this adventure is a newcomer to *Doctor Who*: **Steve Hughes**, whose previous credits include episodes of *Land Girls*, *Doctors* and *Holby City*.

The final episodes to be recorded for this series have been Episodes 8 and 13. Episode 8 is directed by **Richard Senior**, and although this is his first full *Doctor Who* episode, Richard previously directed the opening *Doctor Who*-flavoured scene featuring Matt Smith and Dermot O'Leary for the 2011 National Television Awards, as well as the mini-episodes *Space* and *Time* for last month's *Comic Relief* on BBC One.

Episode 13, Steven Moffat's season finale, is directed by **Jeremy Webb**, who previously took charge of Episode 3, *The Curse of the Black Spot*, and shooting will be drawing to a close at around the time this issue of **DWM** is published.

Although the series doesn't launch on BBC One (and, indeed, BBC America) until 23 April, an exclusive prelude to the two-part opener, *The Impossible Astronaut/Day of the Moon*, can be seen online at the BBC's official *Doctor Who* website, *www.bbc.co.uk/doctorwho*. The scene is written by head writer Steven Moffat (interviewed on page 22 of this issue), and produced by the regular *Doctor Who* production team. It features Stuart Milligan, who guest stars as President Richard Nixon in the first story, and promises to set the scene for the adventure in a 'scary and mysterious' style.

The prelude is the first of three that will première on the website over the course of the forthcoming series, each of which will feature specially-recorded material, similar to the *Tardisodes* which accompanied the 2006 series.

New season guest star Lynda Baron in 1983's *Enlightenment*.

Hartnell's *Reign* is to be completed for DVD release...

Three new DVD releases confirmed for 2012!

Work has begun on three new DVD releases – *The Reign of Terror, Vengeance on Varos* and the *Ace* box set – DVD producer 2|entertain has confirmed.

The Reign of Terror, a six-part adventure from *Doctor Who*'s first series in 1964, is set during the aftermath of the French Revolution, and stars William Hartnell. Sadly, only parts 1, 2, 3 and 6 of the story are known to exist, although soundtracks survive for the fourth and fifth episodes, *The Tyrant of France* and *A Bargain of Necessity*. With this in mind, 2|entertain commissioning editor Dan Hall promises that *The Reign of Terror* will be released "as complete as can realistically be achieved."

The two-part *Vengeance on Varos*, starring Colin Baker as the Sixth Doctor and first broadcast in 1985, has been issued on DVD previously back in 2001. However, this edition had few bonus feaures and suffered from a fault with the production notes. The new edition will not only correct this fault, but will also contain a wealth of brand new extras.

Also in preparation is the *Ace* box set, containing two stories featuring the Seventh Doctor's companion: 1987's *Dragonfire* and either 1988's *The Happiness Patrol* or the same year's *The Greatest Show in the Galaxy*.

The Reign of Terror, *Vengeance on Varos* and the *Ace* box set are currently due to be released on DVD by 2|entertain in 2012.

Tom Baker is back as the Doctor for Big Finish *and* AudioGO!

The living legend that is Tom Baker will be playing the Fourth Doctor once more in a number of audio adventures produced by Big Finish, to be released from early 2012.

Storylines and scripts are already at an advanced stage, and with plans to start recording early in the summer.

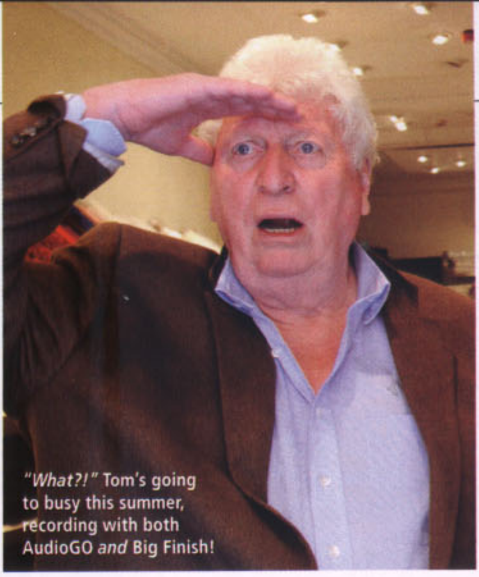
The first season of six single-disc releases will begin in January 2012, with a second season of seven single-disc releases to follow at a date to be confirmed. There will also be a five-disc collection entitled *Doctor Who: The Lost Stories – The Fourth Doctor Box Set*. The producers across the Fourth Doctor adventures are Nicholas Briggs and David Richardson.

As many of you will know, we've been talking to Tom for a long time," says Nicholas Briggs. "David Richardson and I went to visit Tom at his home not long ago to chat about it all. We had a really great time, and, at that point, I sincerely felt that had we taken a microphone with us, Tom would have started there and then! But, of course, there are always finer details to sort out. Now that our plans are in place, and Tom has enthusiastically told the world that we're going ahead, we thought it best follow-up with our own announcement! Rest assured that in the coming months we will be releasing news on the new stories as soon as we are able."

"One piece of news we can exclusively reveal to **DWM** is the title of one of the two *Lost Stories*..." says David Richardson. "The box set will include *The Foe from the Future*, a story originally devised by Robert Banks Stewart (writer of *Terror of the Zygons* and *The Seeds of Doom*) for the slot eventually taken by 1977's *The Talons of Weng-Chiang*. Working from Robert's existing paperwork John Dorney has adapted this six-parter for audio, and we're promised an exciting battle between the Doctor and Leela and the sinister Jalnik..." The other story on the *Lost Stories* box set will be a four-parter.

Executive producer Jason Haigh-Ellery adds: "I am delighted that Tom will be joining the Big Finish audio adventures of *Doctor Who*. As a small child, I remember how charismatic and engaging his performance was each Saturday tea time – and we are all looking forward to recreating that era again."

DWM can confirm that the companions in these productions will be Louise Jameson as Leela and Mary Tamm as Romana, "and some familiar monstrous faces from the past will be popping up too..." adds David.



"What?!" Tom's going to busy this summer, recording with both AudioGO *and* Big Finish!

The Crest is yet to come...

As well as recording his first adventures for Big Finish, Tom will also return in another series of stories for AudioGO. Bearing the overarching series title *Serpent Crest*, the five adventures will take the Doctor and Mrs Wibbsey into deep space, nineteenth-century Sussex, an Arabian adventure and other destinations both far-flung and closer to home. They'll be facing a range of problems including an imperial revolution, an alien incursion, a powerful refugee and several questions of who's who. Mike Yates will be on hand to help when he can – with another familiar face in tow...

The *Serpent Crest* series is written by Paul Magrs (who previously wrote the *Hornets' Nest* and *Demon Quest* audio series) with Michael Stevens as script editor/executive producer, and Kate Thomas as producer. Recording will take place during the summer, with the first instalment released in September this year.

Douglas Adams' 'lost' story to be novelised!

Shada, the famous 'lost' *Doctor Who* story written by Douglas Adams, is to be released for the first time as a hardback novel from BBC Books next year. *Shada*, an adventure featuring the Fourth Doctor, Romana and K9, was originally meant to end *Doctor Who's* seventeenth season back in 1980; however, industrial action interrupted the recording of the story and it was abandoned mid-way through production.

Now, drawing on the original script, designs and production notes, prolific *Doctor Who* writer Gareth Roberts will novelise *Shada* in full. Gareth has form in penning stonkingly good *Doctor Who* stories from this era, having previously written the Virgin *Missing Adventures* books *The Romance of Crime*, *The English Way of Death* and *The Well-Mannered War* in the 1990s to great acclaim.

Old Roberts tells **DWM**, "Justin asked me to write the novel at the end of last year, and I was flattered to be asked. I know Douglas Adams wasn't an enormous fan of *Shada* – the length of screen time meant he had to do a lot of vamping in the middle episodes. But from the outside he was a very good vamper. Of course I think he was brilliant."

The novel of *Shada* is being written with the full support of the estate of Douglas Adams and will be available from March 2012, RRP £16.99.

Meanwhile, BBC Books has also announced that it is to republish several novels from the fondly-remembered Target *Doctor Who* range from the 1970s. The paperback books will feature the original artwork by Chris Achilleos created for the first Target impressions, as well as a new introduction by a well-known writer.

The first titles in the series will be *Doctor Who and the Daleks* with an introduction by Neil Gaiman (writer of the forthcoming episode *The Doctor's Wife*); *Doctor Who and the Crusaders* with an introduction by *Fast Show* creator Charlie Higson; *Doctor Who and the Cybermen* with an introduction by Gareth Roberts; *Doctor Who and the Abominable Snowmen* with an introduction by science-fiction writer Stephen Baxter; *Doctor Who and the Auton Invasion* with an introduction by former *Doctor Who* showrunner Russell T Davies; and *Doctor Who and the Cave Monsters*, with an introduction by 1970s *Doctor Who* script editor Terrance Dicks. The books will be available from Thursday 7 July 2011, and will retail at £4.99 each.

"Look Doctor – it's *Shada* by Gareth Roberts!"

Worlds in Time

■ BBC Worldwide has announced a partnership with game developer Three Rings to create an online, free-to-play, multiplayer game based on *Doctor Who*.

Titled *Doctor Who: Worlds in Time*, the game will allow players to enter the TARDIS, where they'll be set a challenge by the Doctor. Robert Nashak, Executive Vice President of Digital Entertainment at BBC Worldwide says, "*Worlds in Time* will be a free-to-play multiplayer online game that invites players to save the universe by using their wits to solve time-bending puzzles and pulse-pounding challenges."

Daniel James of Three Rings says, "Our goal with *Words in Time* is to capture the imaginative spirit and depth of the series, whilst being fun and easy to play for all ages."

Development of the game is well underway and it's expected to launch later this year.

Benny audios

Bernice Summerfield
epoch

■ *Epoch*, a box set of audio adventures starring Bernice Summerfield, former companion to the Seventh Doctor in the *New Adventures* novels of the 1990s, is set for release from Big Finish in June. The set contains four brand new, full cast adventures as well as a bonus DVD. For more details see *www.bigfinish.com*.

Still Adventuring!

■ Issue 212 of *Doctor Who Adventures*, the weekly magazine for younger fans, is out now, and includes an A-to-Z of the new series and a free monster jigsaw; issue 213, out 14 April, features a free maze game and an interview with a Cyberman; and issue 214, has a brand-new look plus a free TARDIS money box.The mag is available from supermarkets and newsagents priced £2.20.

FREE MONSTER JIGSAW!
DOCTOR WHO
ADVENTURES
MEGA FACT FRENZY!
PUZZLES! SCARES! WINS! SECRETS!

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Such fun! David Tennant joins Patricia Hodge and David Walliams to raise money for Comic Relief.

Christopher Uncovered

■ **Matt Smith** received a first 2011 *Radio Times* cover for *Christopher and His Kind*'s 19 March BBC Two broadcast with Matt publicising on BBC One's *Breakfast* and Graham Norton's Radio 2 show.

Bearing All

■ Channel 4's 13-part animated *Max Bear*, voiced by **Tom Baker**, commenced on 28 March. **Paul McGann** helps Dominic West display his *Butley* playing Reg in the Simon Gray comedy at London's Duchess Theatre from 30 May (Box Office 08708 300200).

Tennanty Tennant

■ **David Tennant** is the narrator of BBC Four's Olympics planning mockumentary *Twenty Twelve* until 18 April, featuring **Hugh Bonneville, Jessica Hynes** and **Olivia Colman**. David wrote *My African Diary* for *Radio Times* (12-18 March) and joined **David Walliams'** *24 Hour Panel People* on *Blankety Blank* over the weekend of 5/6 March. Tennant was among 46 signatories to a letter to *The Observer* (13 March) warning of a funding crisis in the Arts. **Chris Chibnall**'s 1958 Munich Air Crash drama *United*, featuring David as coach Jimmy Murphy, will be shown at Easter on BBC Two.

Hugh Bonneville in *Twenty Twelve*.

Tate à Tate

■ **Catherine Tate** voices Evil Stella opposite **David Walliams**' Golden Nit in claymation movie *The Itch of the Golden Nit*, created by children for the London 2012 Cultural Olympiad as part of the Tate Movie Project. Premières in Leicester Square on 29 June, it airs on the BBC this summer and in galleries, cinemas and next year London 2012 big screens. **Bernard Cribbins** and **Peter Davison** supplied candle holder designs auctioned off recently benefiting The Cure Parkinson's Trust.

Martha and Clive

■ **Freema Agyeman** completes the latest 13 episodes of ITV1's *Law & Order UK* in April and promoted the current Series Four (ending 11 April) on Graham Norton's Radio 2 show, *This Morning* and *The Alan Titchmarsh Show*. **Trevor Laird** plays Lloyd Boateng opposite **James Corden** as Francis Henshall in *One Man, Two Guvnors* at London's Lyttleton Theatre from 16 May to 26 July.

Gwen and Owen

■ **Eve Myles** voices elven mage Merrill in computer game *Dragon Age 2*. **Burn Gorman** is Richard Gates in Sky One's *Martina Cole's The Runaway* until 5 May. He has been shooting paranormal feature film *Red Lights* in Barcelona and Toronto alongside **Toby Jones** and **Garrick Hagon**.

Sheridan Does the Double

■ **Sheridan Smith** continues her London theatre takeover (she currently co-stars in *Flare Path* and may star in *Bridget Jones's Diary the Musical*) having collected Best Actress in a Musical at both the Olivier (13 March) and WhatsonStage (20 February) Awards for *Legally Blonde* (co-starring **Peter Davison**) which also took Best New Musical at both. Davison was among performers at the Oliviers while **Mark Gatiss** presented.

Human and Non-Human

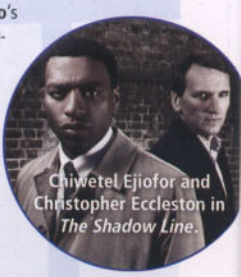
■ **Toby Whithouse**'s *Being Human* returns for a fourth eight-part BBC Three series in 2012. **Colin Teague**, who was creative director of BBC Three's *Frankenstein's Wedding... Live in Leeds* on 19 March, featuring **David Harewood** as the Creature, directed several Season Three episodes. Offshoot *Becoming Human* transferred to BBC Three for an omnibus version on 20 March. **Mark Gatiss** is currently Henry Rackham in BBC Two's four-part adaptation of *The Crimson Petal and the White* with **Richard E Grant** and **Shirley Henderson**. **Chris Chibnall**'s 10-part *Camelot* commenced on Starz on 1 April (Channel 4 has yet to advise broadcast plans) with **Chipo Chung** in Episodes Three to Six.

Drama Previews

■ There is a London BAFTA screening of the first episode of BBC Two's *The Shadow Line* on 12 April followed by a Q+A session including **Christopher Eccleston** with the seven-part series expected to air soon after. **John Simm** took part in a similar BAFTA session on 28 March for BBC One's *Exile*, which is also due. **James Hawes** has directed two-hour ITV1 murder drama *The Suspicions of Mr Whicher*, which includes **Peter Capaldi**, and James takes part in a Q+A following a London NFT1 preview on 12 April.

Stages

■ **Richard Franklin,** who recently played Duke Angelo in *Double Falsehood*, appears on film as male lead Leo 50 years into the future during the final moments of Pet Shop Boys ballet *The Most Incredible Thing*, which premièred at London's Sadlers Wells in March. A UK and European tour is planned for 2012. **Rona Munro**'s new romantic-comedy-thriller, *Pandas*, set in Edinburgh and China, is at the Edinburgh Traverse Theatre from 19 April to 7 May. **Stephen Wyatt**'s musical comedy *Pick Yourself Up* played the Queens Theatre, Hornchurch during March.



Chiwetel Ejiofor and Christopher Eccleston in *The Shadow Line*.

Quickies

■ **Colin Baker**'s latest *Doctors* episode, *Every Heart That Beats*, aired on 31 March (Colin has Twitter account *@SawbonesHex*). *Animals United* with **Billie Piper** voicing Bonnie arrives on DVD (11 April). On Easter Sunday **Phil Collinson** is bringing back **Bruno Langley** (touring as Lawrence/Liam in *Calendar Girls* until 16 April) as Todd Grimshaw for an hour-long *Coronation Street*. *Sarah Jane*'s **Yasmin Paige** plays Jordana in current movie release *Submarine*. **Catherine Morshead** directed BBC One's *Silk* (22 March). **Georgia Moffett** is Emma in BBC Three's *White Van Man*. Congratulations to **Louise Jameson** on 20 April as she celebrates a landmark birthday.

Michael Gough as the Celestial Toymaker.

OBITUARY

Michael Gough 1916-2011

Versatile character actor Michael Gough, fondly remembered for sparring with William Hartnell's Doctor as the Toymaker in *The Celestial Toymaker* and who as Councillor Hedin helped provide *Arc of Infinity* a certain omega factor, died on 17 March, aged 94.

Via *doctorwhonews.net* his first wife, Anneke Wills, reported, "He said that he wanted to hang on for St Patrick's Day. And he did, just. In the end... there is only love."

They married in 1962 with *The Celestial Toymaker*'s April 1966 broadcast only a couple of months before Anneke's first *Doctor Who* appearance as Polly (the couple divorced in 1979).

Michael was set to reprise the Toymaker opposite Colin Baker in Season 23's *The Nightmare Fair*, but *Doctor Who*'s 18-month hiatus meant the story was discarded until Big Finish's 2009 audio when David Bailie played the Toymaker.

Born 23 November 1916 in Kuala Lumpur, Michael dropped out of college at 19 to join the Old Vic. A prolific stage and film career followed. His first television role was 1946's *Androcles and the Man* for the BBC and he appeared in many of the weekly television plays for both the Corporation and ITV.

Following roles in *The Adventures of Robin Hood* and *The Saint*, in 1965 he played Dr Clement Armstrong in *The Cybernauts*, a well-loved episode of *The Avengers*.

Notable appearances followed in *Pride and Prejudice*, *The Champions*, *Women in Love*, *The Go Between*, *Colditz*, *The Protectors*, *Moonbase 3* (producer Barry Letts), *Shoulder to Shoulder* (producer Verity Lambert), *Blake's 7* (created by Terry Nation), *Brideshead Revisited*, *Smiley's People*, *Blackeyes* and *Sleepers* (by John Flanagan and Andrew McCulloch). In 1972's *Henry VIII and His Six Wives* he played Norfolk, emulating Patrick Troughton's role in the TV mini-series.

He is best known as butler Alfred Pennyworth from *Batman*, *Batman Returns*, *Batman Forever* and *Batman and Robin* (1989 to 1997). Tim Burton directed the first two and clearly appreciated the actor, providing Michael's final two roles voicing Elder Gutknecht in 2005's *Corpse Bride* and the Dodo Bird in 2010's *Alice in Wonderland*.

Michael, who received the 1956 Television Actor BAFTA award and 1979 Best Actor Tony award for Ernest in *Bedroom Farce*, is survived by fourth wife Henrietta, daughter Emma and sons Jasper (with Anneke Wills) and Simon.

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GALAXY FORUM

Tributes to Nicholas Courtney, experiencing the Experience and the Doctor abroad... it's your letters!

In February, veteran *Doctor Who* actor Nicholas Courtney passed away. DWM was inundated with messages from readers wishing to pay tribute to 'the Brig'...

SALUTING THE BRIG

All fans have their favourite Doctors and eras of the programme, but fandom is united in their love of the Brigadier, and Nicholas Courtney. His portrayal of the Brigadier was truly iconic.

He also had my all time favourite line in *Doctor Who*, in 1989's *Battlefield*, in response to the Destroyer's "Can this world do no better than you as their champion?": "I just do the best I can." RIP Nicholas, you will be greatly missed.

DAVE JOHNSON FACEBOOK

Nick gave the Brigadier that 'British stiff upper lip' attitude, getting on with the job despite the insanity of the situation surrounding him week after week. He was someone whom the Doctor regarded as a beloved and trusted friend.

In real life Nick was a charming, generous individual who was always a personal favourite of mine on the convention circuit. He loved *Doctor Who* – and we loved him.

STEVE BARTLE EMAIL

I first saw Nicholas Courtney as the Brigadier when I was very young. In the years that followed, I saw more of his work in *Doctor Who*, and grew to appreciate just what a consummate talent he really was. This lead to an interest, not just in *Doctor Who*, but also in anything that featured him. The name 'Nicholas Courtney' was a mark of quality and a badge of honour for any production. I never met him, although I always hoped that I would someday. By all accounts, it seems that he always exceeded expectations. He was such a special person.

PAUL EMAIL

When I was a child, a story featuring UNIT and the Brigadier always felt like an extra special treat, and it was such a joy to see the Brig returning not once, but twice, in 1983. Years later, I was able to attend several conventions at which Nicholas Courtney appeared and I had the pleasure of speaking to him in person a couple of times. I remember him as being unfailingly polite, patient, entertaining and enthusiastic.

Later still, I was involved in a minor way in organising some charitable fund-raising conventions. Mr Courtney was unable to attend in person but it was clearly very important to him that he did all he could to assist. Many books and photographs were signed and dispatched with a polite, but firm, refusal to accept anything towards the substantial postage costs. The love the fans had for the man and his character was clearly important to him and I was left in no doubt that it was reciprocated.

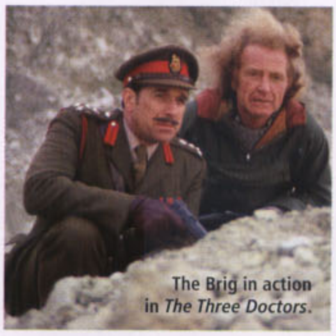
BILL MARSH FACEBOOK

There's a cap and cane, which will never again be borne with such class. Another piece of the jigsaw of my *Doctor Who* world has been lost, and will never be found or replaced. This news has made incredibly sad, and my thoughts go to those who actually knew the man. If I can feel this way about a chap I only ever met briefly, I can't imagine how his passing has affected those closest to him.

ANDREW TOMLINSON FACEBOOK

Nick was a lovely man who always had time for you, even if he was dashing for a train. I witnessed this once at a convention. Just as the Brig was getting into a car to be whisked away, a little boy edged forward nervously with a book to sign. Instead of simply apologising and rushing off, Nick stepped from the car, crouched down next to the lad and took a few minutes to talk to him. Time was obviously ticking but he *made* the time. That's what I will always remember. What a lovely bloke.

TONY GREEN FACEBOOK



The Brig in action in *The Three Doctors*.

I met Nick a number of times at conventions when I was little. He always had time for me, and the other younger fans. Such a legend. One of the nicest and most talented people I'm very glad to say I have ever met.

ADAM SCOVELL FACEBOOK

Thank you, Nicholas Courtney, for giving us a charming, funny, and utterly loveable character, a steady presence in the Doctor's life. My heart swelled with pride when, in 2008's *The Poison Sky*, a nod was tipped to 'Sir Alistair', and it was warming to see the Brig one last

Nicholas Courtney as Brigadier Alistair Lethbridge-Stewart.

STAR LETTER

It's sad to hear that we have lost another of the great people behind our favourite show. But rather than just mourn, let's celebrate the life of a man who braved Yeti and Cybermen invasions, who fought off the Master, stormed prisons, shot at a stone gargoyle, blew up the Zygons, faced down Autons, Axons, Daleks, Ogrons and a Giant Robot, crossed swords with a witch, defied the Destroyer, wore an eyepatch, and (most impressively of all) put up with the demands of an eccentric, cantankerous and very demanding Time Lord. Nicholas Courtney, we salute you.

DAVID POWELL EMAIL

David's email wins him a copy of the Brig's last appearance on audio, in the full-cast drama from Big Finish, *Doctor Who Unbound: Masters of War*, available from *www.bigfinish.com* priced £5.00.

TEXT IN!

Message us from your mobile!

- **PAUL JONES** I love *Doctor Who*, have been a fan for 27 years. Keep doing a good job team, and keep the Crossword section. It's fantastic!
- **ROB** Those crisp flavours: how about Billy Con Carne, Smokey Baker (two varieties) or for pudding, Christopher Eccles Cake?
- **JOHN HUGHES** I'd forgotten just how gorgeous Annabel Yuresha from *Paradise Towers* was. I might just buy the forthcoming DVD now...
- **RICHARD B** David Troughton's reading of *The War Games* is absolutely brilliant! The audio books just get better.
- **CHRIS W** Hope the DVD of *Kinda* reveals Panna's surname. Was it Cotta or Sonic?
- **THE WATCHER** Okay, okay, Professor Yana wasn't on the planet Utopia. He was on Malcassairo. Sorry about that. I was distracted by a passing lorry.

Send your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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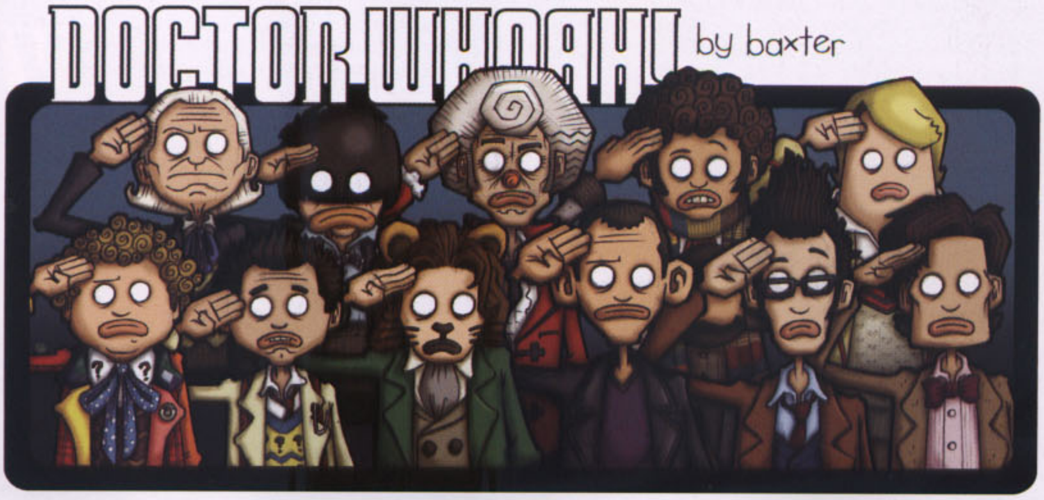


time in the *The Sarah Jane Adventures*. It would have been magical to see him re-appear in the main series, a series he will forever remain an integral part of, but I guess it wasn't to be. Sleep well, Brigadier. We will miss you.

ANDREW BUCKLEY KEIGHLEY, YORKSHIRE

I only got into *Doctor Who* with the 2005 series, so my only exposure to Nick's work is through *The Sarah Jane Adventures and* a couple of old DVDs. I thought his character was wonderful. The scene with the walking stick gun in *The Sarah Jane Adventures* was when he became a favourite of mine. And as the Tenth Doctor said to the Brigadier in his final **DWM** comic strip appearance: "Respect!"

OWEN O'REILLY FACEBOOK

Nick always seemed to have fun with the role of the Brigadier, and played him with the air of a man whose pomposity was a front more than anything else. It's heartening to know that a new generation of fans discovered his talents, thanks to his marvellous appearance in *The Sarah Jane Adventures*.

ANDREW BOWMAN FACEBOOK

Nicholas Courtney, what an absolutely stunning chap. I thrilled to see him on TV in my childhood, I had the honour of meeting him (and sharing the odd drink with him) as an adult, and now I grieve with the rest of *Doctor Who* fandom at his passing. I'd like to think that there may be a couple of his Doctors, the Dandy and the Clown, waiting to escort him through the gates up there, and if Michael Sheard has anything to do with it, have a bit of a knees up in their own little portion of the afterlife. Cheers Nicholas, you'll be missed.

CHRIS BEXTON FACEBOOK

Return to active service – Sir Alistair is drafted into *The Sarah Jane Adventures*.

There have been many times when I've played Nick's memoirs, *A Soldier in Time*, on my car stereo when driving to and from work. Each and every time I've thought, what a wonderful voice, and what a wonderful life it's narrating. The next time I do this, however, it will be in a much more poignant way. He will be greatly missed.

ROB IRWIN FACEBOOK

There is a strange void now in my life now that Nick's gone... but only until the moment I watch *Spearhead from Space* or *The Three Doctors* or *Battlefield*. That's when I'm thankful for the time travel device known as DVDs. The Brig lives forever!

DEAN BELANGER ONTARIO, CANADA

Because of the pride he had in his work, and his love for the show, and his generosity towards his fans, I can think of few actors who will be remembered as fondly, and by so many millions of viewers and fans as Nicholas Courtney.

ADAM BULLOCK FACEBOOK

The biggest part of *Doctor Who* for me is UNIT and the Brigadier. I was really happy and excited when I met Nick at Longleat in 1983, where he signed my book. I met him once more, at the PanoptiCon convention in 2003. I was wearing my cadet combats with a UNIT beret and (conveniently) stood next to a chap wearing a Brigadier's uniform. He was stood next to me in the autograph queue and I remember Nick saying "Ah, excellent to see another officer!" I smiled, and Nick signed another book. I can't remember what he said to me although I think I may have saluted!

CHRIS McGHIE FACEBOOK

Nick Courtney's memory will live on, and that memory will be of a generous, lovely, accommodating and overall decent chap who made an uptight, by-the-numbers-by-the-book military figure so warm and loved by millions – and that takes some doing.

TOM STAMP FACEBOOK

The sad news was best summed up by Mark Gatiss on Twitter. He tweeted: 'Desperately sad to hear that Nicholas Courtney has passed away. A childhood hero and the sweetest of gentlemen. Splendid chap. All of him.' Sums it up perfectly.

IAN JAMES FACEBOOK

... and that's just some of the huge number letters we received from readers wishing to pay their respects. A special issue of **DWM** dedicated to Nick Courtney will be available later this year.

twitter

@DWMtweets

Join other DWM readers on Twitter!

- **@chck2000** Crisp flavours. Trout on Chips? Eggs and Baker? Has that been done before, though? Ooh. This is hard.
- **@TerryBoniface** How about a remake of *The Wizard of Oz*, with Ace (Dorothy), a Scarecrow (*Human Nature*), a Cyberman and a Tharil?
- **@82DWfan** The pimped out Mr Chinn was very funny in *Doctor Whoah!* (**DWM** 432). Since I had just watched *The Claws of Axos* the whole thing made me laugh.
- **@ianrdw** Next year, for Comic Relief, there should be a Red Nose that's wearing a Fourth Doctor scarf!
- **@Greebobek** Can we have a poster of Erato? We aren't all human, you know (or sane).
- **@alanjstratford** Murray Gold's soundtrack for *A Christmas Carol* is fantastic. It's better than that of most films.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue!

A GOOD EXPERIENCE?

The *Doctor Who* Experience was mad, scary and brilliant all at the same time. Entering the full-size replica of the TARDIS interior was just as exciting as I'd hoped, with other highlights being the Dalek encounter and thrilling 3-D film! The Experience showed a real dedication to the entire history of the show, from the 60s to the present day.

TOM BUXTON MAIDENHEAD

The *Doctor Who* Experience was the most spectacular and emotional experience I have ever had. The joy of stepping through a crack in time and space to another world; the wonder of standing very close to the TARDIS when it appears, the thrill of passing through its doors and into the control room; the delight of seeing my daughter follow the Doctor's instructions to fly it. ►

Oh brother! What was the Master about to say before he got toasted in Planet of Fire?

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM,
In 2007's *Smith and Jones*, the Doctor suggests that he once had a brother. Do we learn anything more about this enigmatic fraternal acquaintance? Or the rest of his family?

NICHOLAS PEAT BURNLEY

DWM REPLIES: Well, this is a knotty one and no mistake. Let's take a look at what we've learned about the Doctor's family since his first appearance in 1963's *An Unearthly Child*. Here, the Doctor is accompanied by his 15-year-old granddaughter, Susan. No mention is ever made of what's happened to Susan's parents – one of whom, presumably, was the Doctor's own child.

After Susan leaves, there's no reference to any other members of the Doctor's family until 1967's *The Tomb of the Cybermen*. The Doctor reveals to his companion, Victoria, that if he concentrates, he can remember his family, but the rest of the time they're not in his thoughts. By 1989's *The Curse of Fenric*, the Doctor has lost touch completely, admitting when Kathleen Dudman asks if he has any family that he doesn't know. Poor chap!

And then along comes the 1996 TV Movie... A euphoric Doctor tells Grace how he remembers being with his father on Gallifrey... and later confesses to Professor Wagg, "I'm half human – on my mother's side!" (See this issue's *The Fact of Fiction* and *A Battle of Wits* for more on that particular revelation.)

In 2005's *The Empty Child*, while in conversation with Dr Constantine, the Doctor sadly recalls how he was once a father. Rose is surprised by this fact when he reveals it to her in 2006's *Fear Her*. And he becomes a father again in 2008's *The Doctor's Daughter*, when he inadvertently creates his offspring, Jenny!

More speculatively, according to Russell T Davies' book *The Writer's Tale: The Final Chapter*, the mysterious Woman in 2009/10's *The End of Time* was meant to be the Doctor's (human?) mother. And it has been suggested that the Master was about to reveal in 1984's *Planet of Fire* that he was the Doctor's brother – however, the Doctor dismisses this notion in 2007's *The Sound of Drums*.

So, we know a bit about the Doctor's family... but as for the identity of the Doctor's brother... well, the jury's still out on that one...

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

NICHOLAS COURTNEY

Stuart Humphries presents a poignant tribute to Nick Courtney as the Brigadier, which includes all of the character's greatest moments. Search YouTube for: **Babelcolour Tribute Brigadier**

Here's an obituary of Nicholas Courtney, put together by Ed Stradling, the award-winning producer of many *Doctor Who* DVD extras. Search YouTube for: **Edstradling Courtney Obituary**

Imagine – *Doctor Who* with a title sequence like *Buffy the Vampire Slayer*! The talented 'Punkocarp' did, in this fast-moving video! Search YouTube for: **Punkocarp Who 5 Buffy**

Naughty writer Jonathan Morris stars as 'Richard Bignells' in this cleverly-observed and affectionate spoof of the *Doctor Who* DVD extra *Now and Then*. Search for **Bignells Now and Then**

An amateur CGI recreation of scenes from the 1968 Cyberman adventure *The Wheel in Space* – imagined as an *Alien*-style trailer! Search YouTube for: **TARDIS Timegirl Wheel**

The most surprising and emotional reaction of all was the tears that sprang to my eyes upon seeing the desolate Ninth and Tenth Doctor's TARDIS control room. How such a beautiful, sculpted collection of metal, wood, plastic and wires brought such emotion is tribute to all involved in the production of *Doctor Who* and brought home how strong the magic of *Doctor Who* is for all ages.

GEMMA MALLAGHAN ESSEX

I went to the *Doctor Who* Experience last week with a fez on my head and a bow tie around my neck. I utterly adored every single moment of it. Everything looked exactly like it did in the show and had so much detail. I tingled with excitement and childish delight when I walked into that legendary blue box and helped fly it. While I was there, I felt like a child again. It was a dream come true.

ALEX MARTINEAU KENT

I was lucky enough to be one of the first to go to the *Doctor Who* Experience. It was truly amazing and well worth the money! The highlights for me were the life-like 3D finale and seeing David Tennant's TARDIS.

MELINA LEICESTER

The Experience took my breath away as I walked one set after another. It's more than just a standard exhibition – you get totally involved with it all, and you actually feel that you are on a mission to help the Doctor.

DAVID HARPER EMAIL

NIGHT NURSE

Re: the comic strip from issue 432, *Do Not Go Gentle Into That Good Night*. Four words. Four words which will excite every hot blooded male in the land: Amy Pond, nurse's uniform. Not that I get excited over a comic strip character, but it just conjures up images of her real-life counterpart, which I'm sure many people will agree. Come on BBC! If there's a comic strip story to re-make on telly (as happened with *The Lodger*) then this is the one! A sure-fire ratings hit!

NEIL WELLAWAY EMAIL

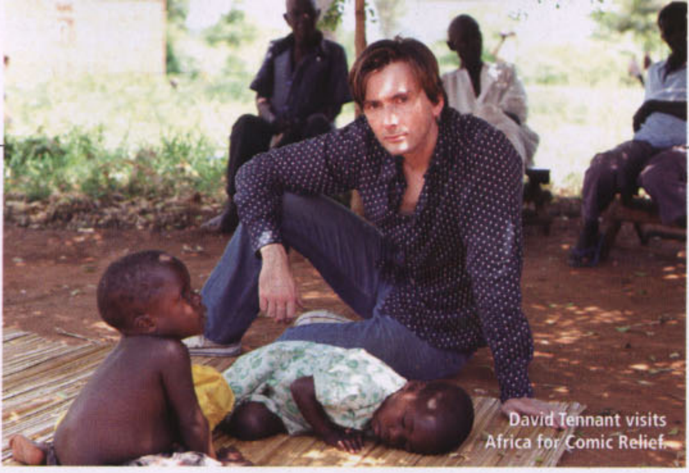
Erm, excuse me, **DWM**! First, in *The Golden Ones*, we have Amy in a school girl outfit and, now, in last issue's strip, we have Amy in a nurse's uniform! Whatever next? French maid? What are you trying to do to me?! Oh, er, great mag, by the way.

CHRIS WING FACEBOOK

TENNANT'S RELIEF

What a wonderful interview with David Tennant in **DWM** 432. His comments about his Comic Relief Africa visit were honest and at times moving. In telling the importance of the work the charity does, he was never preachy. It made one think about how lucky we are and what a difference it would make to people's lives to spare a few pounds.

His obsession of all things 'limited edition' (*ie* comedy Walkers' Crisps) was quirky and good fun to read as was his evident love of Shakespeare.



David Tennant visits Africa for Comic Relief.

It is a pity he did not ask Sarah Parish to play Beatrice opposite him in *Much Ado About Nothing* as those two are explosive together.

BOBBY FACKRELL BRISTOL

CONFESSION TIME!

A while ago, after many years of enjoying the *Doctor Who* audio plays from Big Finish, a few releases failed to stimulate my excitement and I let my subscription lapse.

Recently, however, something changed. I began hearing about new stories which sounded pretty exciting. They'd got Tegan back, alongside Nyssa and Turlough no less! And in a Mara story! And stories with Jamie, Zoe and the Sixth Doctor, too! These, and recommendations from friends suggesting that the scripts were on top form, persuaded me to 'rejoin the fold'.

In the last month I've bought two subscriptions to catch up, and I'm currently enjoying the latest release, listening to an episode every evening.

The moral is clear – don't ever give up on Big Finish... they'll only go and up their game and make you eventually buy the ones you've missed, the swines!

SD HUNT EMAIL

CAMPING IT UP!

While reading through issue 431's debate on which Dalek paradigm is superior, I had an epiphany! The drone Daleks are bright red and these Daleks are the ones which do most of the dirty work and invading. But do you recall that in 2005's *The Empty Child*, the Doctor explains how red only means danger to humans, but to every other species it's "camp as Christmas"? So the new Dalek drones must be the Camp Brigade! I can't wait to see these new, camp Daleks in action now – it'll be something to behold without a doubt.

NICHOLAS PEAT BURNLEY

Hang on, does that mean that the Racnoss and the Beast were camp, too? And on that bombshell – see you next time! DWM

ON THIS MONTH... 15 YEARS AGO

April 1996 and in DWM 238, we awaited the Eighth Doctor with growing excitement...

DOCTOR WHO
Exclusive interviews with Paul McGann Daphne Ashbrook & Geoffrey Sax!
WIN a ticket to the British Premiere of the new Doctor Who film!

BACK ON TV!

DWM 238 hit the shops stuffed full of new information about the forthcoming TV Movie – the first, it was hoped, of many adventures for the Eighth Doctor, Paul McGann. **DWM** speculated (correctly) that the TV Movie would be shown in the UK during the Bank Holiday weekend in May, and asked former producer John Nathan-Turner his thoughts on the scheduling. "It's something of a risk, and a gamble against the weather," John told **DWM**. "If it's hot and sunny, then the key family audience will all be away at the seaside... on the other hand, if it's cold and wet then the mums and dads will stay at home and the ratings might be very good..."

HANKY PANKY?

The press had widely reported that the TV Movie would feature – brace yourself – a full-on-the-lips kiss between the Doctor and new companion, Grace. And another scene in which the Doctor 'gets his leg over'!

Scandalous! The very thought of the Doctor getting smoochy perturbed reader D Bell of Renfrewshire, who wrote to **DWM**'s letters' page, *Timelines* to voice his concerns: "I have just heard a very nasty rumour to the effect that the Doctor is suddenly going to acquire an interest in sex in the new version... I don't know if this is true but I haven't been able to stop worrying about it since I heard it..."

Renaissance

NO HANKY PANKY!

Paul McGann, interviewed by **DWM** editor Gary Gillatt, was keen to reassure concerned fans like D Bell. "The papers are getting hold of our one-line schedules, which detail each scene we're shooting with just one sentence," explained Paul. "There's a scene where Grace has to hit me over with a neutron ram which is written as 'Grace bonks the Doctor...'"

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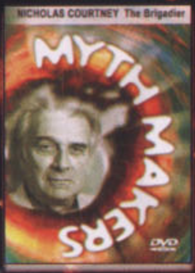

DAMARIS HAYMAN Miss Hawthorne
MYTH MAKERS
DVD

MYTH MAKERS
DVD

MICHAEL WISHER
IAN MARTER
MYTH MAKERS
DVD

SYLVESTER McCOY The Seventh Doctor
MYTH MAKERS
DVD

INTERVIEWS

Andrew Skilleter - Artist
Angus Lennie - Actor
Anneke Wills/Michael Craze
Barbara Clegg - Writer
Bernard Archard - Actor
Carole Ann Ford/Barry Newbery
Caroline John - Companion
Christopher Bidmead - Writer/Script Editor
Colin Baker - The Sixth Doctor
Costume Design Team - Featuring Richard Gregory, June Hudson, Dee Robson, Roland Warne
Cy Town - Actor and Dalek Operator
David Brierley/Bob Baker and Dave Martin
Deborah Watling/Victor Pemberton
Derek Martinus - Director
Dick Mills - Special Sound
The Directors Volume 2 - Christopher Barry and Michael Briant
Doctor Who Magazine - Celebrations
Doctor Who Magazine Team
Don Houghton Tribute - Writer
Douglas Camfield Tribute - Director
Dudley Simpson - Composer
Elisabeth Sladen - Companion
Eric Saward - Writer and Script Editor
Flight Through Eternity 60s 1
Flight Through Eternity 60s 2
Flight Through Eternity 60s 3
Flight Through Eternity 70s 1
Flight Through Eternity 70s 2
Flight Through Eternity 70s 3
Flight Through Eternity 70s 4
Frazer Hines/Derrick Sherwin
Gareth Thomas - Actor - Blakes 7
The Genesis Team
Graham Williams - Producer
Ian Collier - Actor
Ian Marter/Michael Wisher
Jackie Lane - Companion
Jacqueline Hill Tribute/Ray Cusick
Jacqueline Pearce/Stephen Greif
Jan Chappell - Actress - Blakes 7
Janet Fielding/John Nathan-Turner
John Levene - Sergeant Benton
John Wiles Team - John Wiles, Dennis Spooner and Paul Erickson
Jon Pertwee/The Directors Volume 1
Julian Glover - Actor
June Hudson - Costume Designer
Katy Manning/Terrance Dicks and Barry Letts Part 1
Keff McCulloch/Tristram Cary - Composers
Lloyd and Bryant Teams - Innes Lloyd, Peter Bryant, Michael Craze, Victor Pemberton, Derek Martinus, Morris Barry
Louis Marks - Writer
Louise Jameson/Mat Irvine
Mark Strickson/David Banks
Mary Tamm/John Leeson

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SARAH SUTTON
MYTH MAKERS
DVD

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Nicholas Courtney - The Brigadier
Patrick Troughton/Shaun Sutton
Peter Miles - Actor
Peter Purves/Donald Tosh
Peter Tuddenham - Actor
Richard Franklin - Captain Yates
Robert Sloman - Writer
Roger Delgado Tribute/Terrance Dicks & Barry Letts Part 2
Sarah Sutton/Peter Grimwade
Sophie Aldred/Andrew Cartmel
Stephen Gallagher (writer)
Stuart Fell - Stunt Man
Sylvester McCoy - The 7th Doctor
Target Books Team
Telos Publishing
Timothy Combe - Director
Waris Hussein - Director
Wendy Padbury - Companion
William Hartnell Tribute/Jack Pitt
William Russell/Verity Lambert
Yee Jee Tso/Philip Segal

From the world of BBCtv's DOCTOR WHO
LUST IN SPACE
WAS DOCTOR WHO SEXIST? Judge for yourself!

From the world of BBCtv's DOCTOR WHO
K·9 UNLEASHED!
The inside story of DOCTOR WHO's Robot Dog

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LUST IN SPACE: Dr Who is on trial and the charge is sexism! With Katy Manning, Sophie Aldred, Wendy Padbury and others
DOCTOR DOWN UNDER: Meet the fans in Australia
K9 UNLEASHED: Everything you wanted to know about K9 featuring Elisabeth Sladen, Bob Baker and John Leeson
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PATRICK TROUGHTON IN AMERICA: Rare convention interview
REUNITED/MY DR WHO DIARY: Presenting Nicholas Courtney and Richard Franklin at Chicago TARDIS Convention in the US while Yee Jee Tso records a video diary of his visit to the UK
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The Impossible Astronaut & Day of the Moon

BBC one BBC one HD

Saturday 23 & 30 April 2011

The Eleventh Doctor's second series is here at last! And we're thrown straight into action, as our brave travellers head to Utah, United States, 1969...

Preview by **BENJAMIN COOK**

One of them will die! The Doctor, Amy, Rory or River. In this year's two-part series opener.

Or so this issue's cover strapline alleges. You reckon that's hyperbole, don't you? Yeah, well – it's not. One of the TARDIS crew will breathe their last before the end credits roll, we promise you, and if you think you've deduced which one... well, there's only a one in four chance that you're right. I wouldn't trust your instincts. In fact, don't trust *anyone*. That's a running theme this series. Trust. No-one.

Except **DWM**. You can trust us.

"It cranks it up a bit," says Steven Moffat, *Doctor Who*'s showrunner and the writer of *The Impossible Astronaut* and *Day of the Moon*. **DWM** has asked him about this year's cunning story arc, which is more intricate, more ambitious, and more surprising than any that twenty-first-century *Doctor Who* has attempted before. Well, scrub that – this series is more ambitious, and more surprising than anything *Doctor Who* has *ever* attempted before. You'll need to pay attention.

"It's time we stopped pretending that people don't watch the show," says Steven. "Everybody knows that Alex Kingston [River Song] plays someone who might be the Doctor's wife – do we really have to explain it every time she turns up? We've developed a weird humility where we say, 'We'd better remind everybody of what's going on.' Around eight million people watch this show every week! And then watch it on iPlayer. And then it's all splashed across the papers. Everybody *knows*. I wanted to exploit that this year."

Okay, but it's in *Doctor Who*'s DNA that it's an anthology show, it's a different-story-every-week show – "and it's always mostly going to be that," insists Steven. "You still want to be able to jump on with each new episode, and catch up with the housekeeping as you go along... it's just that this year," he adds with a grin, "there's a hell of a lot more housekeeping."

What he means is: okay, kids, this is where it gets complicated... ►

"A date, a time and a map reference. I think it's an invitation..."

AMY POND, ***The Impossible Astronaut***

DWM likes to imagine Steven, dreaming up this two-part opener, thinking to himself, 'What's the most shocking thing I could possibly do? I know, I'll kill off the Doctor/Amy/Rory/River!' – and working backwards from there. Are we right? We're right, aren't we?

"Really and truly," laughs Steven, "shows like *Doctor Who* should have big, colourful, memorable moments that make you go, 'What the hell –?' Well, this is one of them. If you're not going 'What the hell –?', it's business as usual, but it's hard to create a shock in *Doctor Who* when we've already blown up the universe a couple of times. What do you do next? When I came up with this incredible, heart-wrenching twist, I thought, 'We kill off one of the leads in the season opener! Who's going to stop watching at that point?' It lures you in."

"Tonally, it felt like new territory to me," explains director Toby Haynes. "I remember speaking to Steven about this and saying, 'What are your ambitions for these episodes?' He wanted them to feel dangerous. You think you know that the four leads will be okay, but then you start to doubt it, and then you really start to doubt it... There's a sense that the show could go anywhere this year, any which way. You're not so sure of your ground. I've tried to reflect that in the way that we shot it. Fast. Tense. I'm really pleased with it."

The story is set in the States, and was partly filmed there. You've seen the promos: the Eleventh Doctor in a Stetson, perched on the bonnet of a dazzling red 1959 Edsel Villager Station Wagon. Has our very British hero gone native?

"I think I'm trying to," laughs Matt Smith, who's returning for his second series as the Doctor. "I'm not very cool, really, but it's pretty difficult not to look cool lying on the bonnet of such a cool car, with a Stetson on. Check it out."

Stetsons are cool, right?

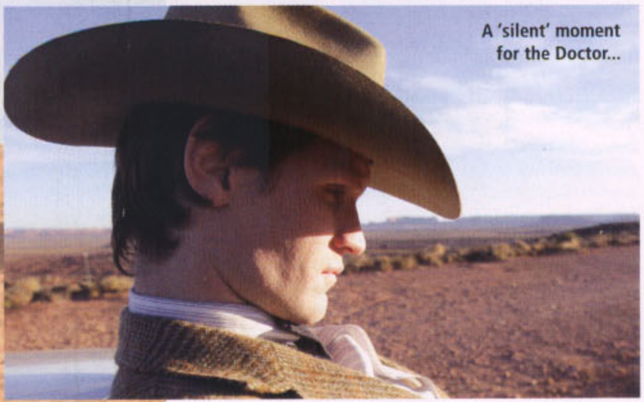
"Well, what's cool about the Doctor is, when he thinks he's being his coolest, he's at his most uncool. Immediately afterwards, he gets up and goes, 'It's the Ponds! Pond One and Pond Two! Look at my hat! Do you like it? It's a Stetson. I wear a Stetson now.' What's cool about the Doctor is his lack of inhibition. He's always himself, in every situation. That's what true cool is. It's being unrestrained, being yourself, and not adhering to any stereotype around you. The Doctor is cool because he's barmy, and silly, and ridiculous – and a complete geek at the same time. I mean, he's everything, isn't he? Which is why we have to push him to his limits..."

"It's ridiculous, in a way, in a show that takes place in all of space and time, that we make such a fuss about filming in America," says Steven, "which we can do by just jumping on a plane, and relatively economically. Nonetheless, it's a totally different visual for *Doctor Who*, to have those huge

It's getting crowded on board the TARDIS, as Canton (Mark Sheppard) joins the crew.

A picnic in the desert takes a sinister turn...

Director Toby Haynes martials the troops.



A 'silent' moment for the Doctor...

DOCTOR WHO

SERIES TWO EPISODES 1&2

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Alex Kingston, Stuart Milligan, Mark Sheppard
WRITTEN BY Steven Moffat
DIRECTED BY Toby Haynes

QUOTE, UNQUOTE

THE DOCTOR: "Time isn't a straight line, it's all bumpy-wumpy. There's loads of boring stuff – like Sundays, and Tuesdays, and Thursday afternoons – but now and then there are Saturdays! Big temporal tipping points when anything's possible! The TARDIS can't resist them – like a moth to a flame, she loves a party – so I give her 1969 and NASA, 'cause that's space in the 60s... and this is where she's pointing."

IN A NUTSHELL...

July 1969. Man takes his first, tentative steps on the Moon. That's one small step for man, one giant leap for... okay, you've heard that one before. But a lot more happened on Earth that year than mankind remembers.

Four small TARDIS-blue envelopes. A date, time, and map reference. "We've been recruited," ponders River Song. All roads lead to Lake Silencio, in Utah, on one balmy day in April. And an astronaut. An Apollo astronaut in the lake. Impossible? Not today. For the heavens have become a part of man's world, and this is the day that someone is going to die.

> "We kill off one of the leads in the season opener! Who's going to stop watching there? It lures you in..."

landscapes. It's a fun thing to do. It feels like a place that *Doctor Who* has never been to before, even though, factually, it has. It *feels* different for us."

So which came first: the story idea, or the plan to shoot in the States?

"The story, always. It came from me. 'It'd be cool to do something about NASA' was my first, very vague, unformed thought. 'NASA in the 60s? Wouldn't that be an exciting place to do a *Doctor Who* story?' We all got very excited, and went and looked at some photographs of Florida – which, we realised, just looks like Cardiff! You could do a convincing Florida in Cardiff. There was no point in us going to America to film Cardiff. But by then I'd changed my mind about where the story would be centred..."

Prepare, readers, for the American West. Filming took place at Lake Powell and Glen Canyon Dam in northern Arizona, and in the Valley of the Gods, in Utah, against a backdrop of red-rock cliffs, buttes and pinnacles, and long straight roads stretching through the desert wilderness. And if the scenery doesn't scream "AMERICA!" loudly enough for you, why not factor in President Nixon, the Doctor in the Oval Office ("I was looking for the Oblong Room"), River Song hitting New York, an Apollo astronaut, and an ex-FBI agent played by Mark Sheppard? Does that star-spangled banner yet wave?

"These episodes are certainly the hardest I've done so far," admits Toby, who also directed the three most recent episodes to have been transmitted, *The Pandorica Opens*, *The Big Bang* and *A Christmas Carol*, last year. "We had a very short amount of time in the States – about three-and-a-half days – to shoot a lot of stuff, and we were working with an almost entirely American crew. The thing you really notice is – I remember Matt saying this as well – it's a complex and bizarre show when you're trying to explain it to people who haven't grown up with it. Especially in America, they're not unaccustomed to genre – a lot of sci-fi is made out there – but *Doctor Who* isn't like a lot of sci-fi. It's a show unto itself."

"I feel that this is the series where we can really fly," says Karen Gillan, who plays Amy Pond, the girl who waited. "I guess you could say that we've all settled into it a bit more this year. We've kind of established it now. The stories are getting bigger and bigger. There's kind of an overall arc in what Steven is writing, and he's pushing that more this year. It's really exciting."

"What Steven manages to do is give the audience brilliant answers to a load of questions, but then make them ask a whole load more," takes up Arthur Darvill, who plays Rory Pond (*né* Williams). "For mine and Karen's journey, and our relationship with the Doctor – a lot of that gets pushed to one side when we're dealing with aliens and danger, which is so much of what this show is about – and the monsters in these two episodes are the scariest yet – but it's really nice to further the bigger story..."

"And there are some huge revelations to come later in the series," Karen promises. "I haven't read the last two episodes that we're shooting, which are Episodes 8 and 13, because Steven hasn't written them yet, but I've had hints from Steven. He teases stuff, but – in typical Steven Moffat style – leaves really valuable stuff out on purpose. He's naughty. We've been waiting so long to find out who River Song is, and it's finally revealed this series. It's such a pay-off!"

"Episodes 1 and 2 will fuel speculation," adds Arthur. "Steven has planted things throughout almost every episode as to what certain things are or mean, and this will make people go back and re-watch everything that we've done so far, and read far more into it than even we knew at the time. There are some real 'Oh my God' moments coming up."

Also, this is the first time since *Doctor Who*'s return in 2005 that a series has opened with a two-part adventure. Is that down to the American setting?

Steven says: "No, I was already thinking, since we hadn't tried it before, why not start with a two-parter? Inevitably, our first episode will be the highest-rated of the series. It's just a fact. You might be able to claw it back later, but generally speaking... so I thought, 'Maybe we should work harder at keeping our audience. Cliffhanger-ing out of the first episode might be a fun thing to do. Something different."

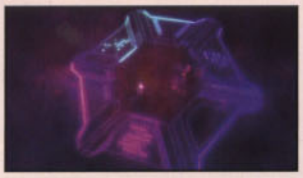
"It feels like new territory," agrees Toby. "It's setting up the rest of the series and Steven's master plan. It feels to me like he really wants to make this series more grown-up, but without losing the fun."

"People are so used to each series starting with quite a light-hearted romp," says Steven, "but if you start with a story that makes you go, 'How the hell are they going to get out of this one?' – you'll really, *really* have to come back next week and see what we're up to. Yeah, we'll catch people unawares. What I kept saying was, 'Let's start with a finale. Let's start as big as that.' Which we have."

Keeping it CONFIDENTIAL!

BBC Three's *Doctor Who Confidential* is back to document the day-to-day making of our favourite television show...

Feature by DAN TOSTEVIN



DOCTOR WHO
CONFIDENTIAL

Since 2005, *Doctor Who Confidential* has accompanied nearly every episode of *Doctor Who* with exclusive cast and crew interviews, behind-the-scenes footage, secrets from the set, and musical montages of clips.But this year, as *Confidential* returns for a sixth run, the show has regenerated. "It's so important to keep moving on each series and pushing the show further each time," emphasises producer Zoe Rushton, "but without alienating the loyal fanbase we already have. This series, we've gone all-out to make the quality of filming more stylised, with in-camera effects, more unusual interview set-ups, and an all-round grittier, more BBC Three feel."

"In general we've tried to rely less on traditional 'sit down' interviews conducted after the fact," clarifies series producer Gillane Seaborne, "and instead interview people during the shooting of the show. We've also found that the cast like to riff off each other, so we've started interviewing people in pairs or even groups. This lends the interviews a more irreverent tone, and leads to some rather unexpected moments. Also, we've tried to make this series more kinetic and visually exciting than before, so we have tried different ways of shooting interviews. In America, we had a great chat with Matt Smith as he walked along the beach to resume shooting a scene. It really helps place the viewer in the moment and makes you feel like you're really in the middle of the action."

The newly re-energised *Doctor Who Confidential* will be accompanied by specially redesigned graphics, titles, and theme music - but all those things were changed just last year, to mark Matt Smith's arrival as the Eleventh Doctor. Why another new look so soon? "We felt that the look of the show had changed," Zoe explains, "and therefore the graphics should too." As such, the team has "commissioned a fully animated opening titles sequence, with remixed music and effects in 5.1 surround sound. It's got a kind of retro, old school *Top of the Pops* look about it, but with a grungey, mashed up version of the classic *Doctor Who* theme tune underneath."

The sheer scale of *Doctor Who*'s latest series means there's been a lot for the *Confidential* team to cover, including a shoot in the USA. "It was incredible," Gillane recalls. "The scenery of Monument Valley gave all our behind the scenes work an incredible look, which is breathtaking, especially when viewed in high definition! We not only covered the behind-the-scenes filming, but were also fortunate to film a 'road trip' with Karen Gillan and Arthur Darvill. Just getting to the filming location in Monument Valley was an adventure in itself, and we covered it from start to finish. The scenery was spectacular and they were both in fine form for the whole journey. From the moment our guide took us off into the wilderness, we knew we had something a little bit special. It was awe-inspiring for all of us involved, and I hope that this comes across in the finished film. Karen and Arthur even agreed to record a voiceover for this item, which really adds a personal touch."

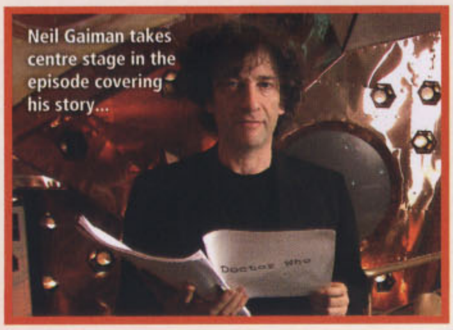
DWM has also heard whispers that Episode 4 - which accompanies Neil Gaiman's *Doctor Who* script début, *The Doctor's Wife* - is another particularly special and unusual one. "Neil was a dream to work with," Zoe smiles. "James Brailsford, our assistant producer, was the creative force behind this episode and really went to town with it. They had real fun with it, with stage directions being read on the TARDIS, projections of classic *Doctor Who* moments with past Doctors, and generally poking their noses round every inch of the studios with a camera to really feel like he was giving you an intimate, detailed look at life on set from a fan's perspective."

"Neil couldn't have been any more accommodating to our filming suggestions," Gillane adds, "and he gave us a number of exceptional readings from his script, which

"The regular cast give us incredible interviews, including some moments of comedy genius."

GILLANE SEABORNE, SERIES PRODUCER

PHOTOS: DOCTOR WHO CONFIDENTIAL



Neil Gaiman takes centre stage in the episode covering his story...

were so engaging that they now form the spine of Episode 4. We decided not to film a traditional interview with him, but to instead follow him as he toured the sets at Upper Boat Studios, and interview him as we went along. This provided us with many 'happy accidents', many of which ended up in the final show."

But Neil's isn't the only interview fans should be looking forward to. "The regular cast and crew constantly give us *incredible* interviews," enthuses Gillane, "from providing insight into the stories to some moments of comedy genius. In fact, we have been actively encouraging the more random and anarchic side of everyone this series, and I think that this really comes across. Matt, Karen and Arthur are really up for trying out new ways of shooting. For example, we've had Matt using a mini camera to take us on a personal tour of a very tiny set. Throughout the series you should see new and different ways to present the material, which makes it all feel very fresh."

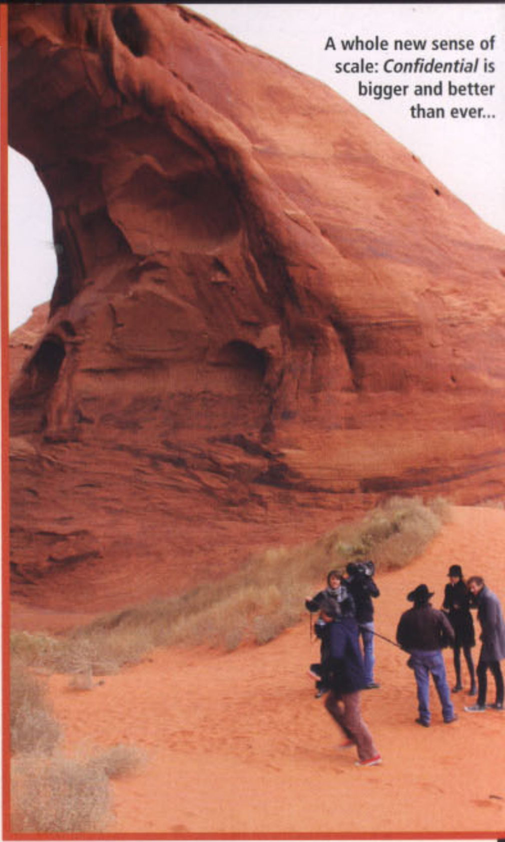
With so much access to the show, how does the team decide what to cover? "For us, it always begins with the script," Gillane explains. "This is broken down by our team into scenes that have something of interest for us to film. It might be a stunt, special effect, guest actor or a unique location. From this we then attend the tone meetings, to understand exactly how each moment of the show will be created. The tone meetings really help give us a heads-up on anything else that may be of interest to us - for example, will a creature be realised as a prosthetic or in CGI? We can then figure out how best to cover this."

And one of the ways *Confidential* will be covering this year's *Doctor Who* is through a new regular item called 'A Day in the Life', which will follow some of *Doctor Who's* unsung heroes. "This is an opportunity to really understand the different roles that go into creating *Doctor Who*," Gillane reveals. "It's shot in a very different style from the rest of *Confidential*, and follows one job from the start of a day to the end. By the end of the item, you feel like you have a proper insight into that person's role on the show and what it involves. This allows us to interview people not normally heard from in our shows, and I've found the end results fascinating. To introduce the concept, we start the series following a familiar face to *Confidential*, director Toby Haynes, but as the series progresses we follow, amongst others, the third assistant director, a member of the art department, and the person in charge of catering. Each has an engaging and interesting story to tell, and it adds a different spin to our show and highlights the 'hidden stars' of *Doctor Who*!"

And *Doctor Who Confidential* is more than just a TV series now, too. In the run-up to last year's Christmas Special, for example, the BBC's YouTube channel hosted a well-received series of vlogs from the set of the new series, and there are even more exclusives on other platforms this year. "We've got tons of exclusive content going onto the *Doctor Who* website which you won't have seen in *Confidential* itself," Zoe confirms, "and we also have a playlist on YouTube where we post funny or quirky on-set moments, and we hope to do much more of that this series."

But as *Doctor Who Confidential* enters its seventh year, is it getting harder to find new ways to fill each episode? "It's easier because of the fantastic trust and pretty much unlimited access we've got due to all those years with the *Doctor Who* crew," Zoe admits, "but harder to impress a media-savvy, far less forgiving audience these days! The standard has to get higher every series."

And this series looks set to be the best yet... DWM



A whole new sense of scale: *Confidential* is bigger and better than ever...

Doctor Who Confidential returns to BBC Three on Saturday 23 April.

Arthur Darvill takes charge!

THE DWM INTERVIEW

"I've never worked quite as hard as this... but look at the two shows I do. It's *absolutely* worth it."

With the huge success of *Doctor Who* and *Sherlock*, Steven Moffat has just had the busiest and most successful year any television producer has ever enjoyed. We want to know – how does he top *that*?

Interview by BENJAMIN COOK

Monday evening. Steven Moffat sits in the dining room of Century, a private members' club in Soho, amid tables of middle-class media types, their pasty faces illuminated by the glow of their iPhones. He's sipping a glass of red wine, and wearing a suit. I don't think I've ever seen Steven *not* wearing a suit. It's his look. Black jacket. White shirt. No tie. Never a tie. No ties are cool. He keeps his jacket on throughout our two-hour interview.

The past year has been kind to Steven. "I'll never have another year like this one," he says. "I might as well make the best of it." He is one of the busiest men in television ("It's relentless," he admits), and one of the most successful, being the executive producer and head writer on not one, but two – count 'em – smash-hit BBC One dramas: *Doctor Who* and *Sherlock*. Kindly, he's taken time out from his apocalyptically heavy schedule to talk to DWM. Presently, he's extolling the virtues of the iPad...

"Do you have one? It's the world's best entertainment system. I read books on it. I now get quite annoyed if I have to buy one of those big papery things. One day, we'll forget what the big papery things were ever called."

That's a depressing thought.

"It's not depressing for trees."

Good point. Do trees get depressed?

"They do if they're cut down." (Another good point.) The iPad, says Steven, is as close to a love affair as one can have with technology. "When you go on holiday, you can take all your books with you on an iPad. And your DVD box sets."

But you don't ever go on holiday, Steven.

"No. No, I don't." He pauses. "But in the event that I did."

The thing is, people like Steven don't do days off. They don't have the time. We've met up in early March, and he's still scripting Episode 8 of this year's *Doctor Who*. His deadline was weeks ago. Episode 13 has entered pre-production, meanwhile, even though he has only written 16 pages. He has never been this late before. "There's part of me that quite likes it," he says of the pressure. "I quite like it when it's really terrible. There's something quite enjoyable about knowing that this is as bad as it gets. At least you know what you're doing when you get up in the morning. At least there's no choice."

Best writer: Steven with his DWM award.

But he has a wife and kids. Does he ever see them?

"It's bad at weekends," he admits. "But at least I'm home a lot. I'm actually, physically, in the house. That's good. But I work every day of the year, except Christmas Day, probably. I've never worked anything like as hard as this. It's outrageous. There are loads of friends that I haven't seen in ages."

Is it worth it?

"What do you think? Look at the two shows I do." He actually laughs. "It's *absolutely* sodding worth it."

He must have days when he feels like jacking it all in, though? Has he ever come close?

"To be honest, no. I might get stressed, and I've had some very bad days on it, but I don't get depressed about it. I've never really wanted to quit. Not once. I don't think anyone really minds working hard."

Well, that's not true.

He tries again: "If it's going really, really well, if it's really successful, *then* I don't think anyone really minds working. Work is okay."

Is he a workaholic? He sounds like one.

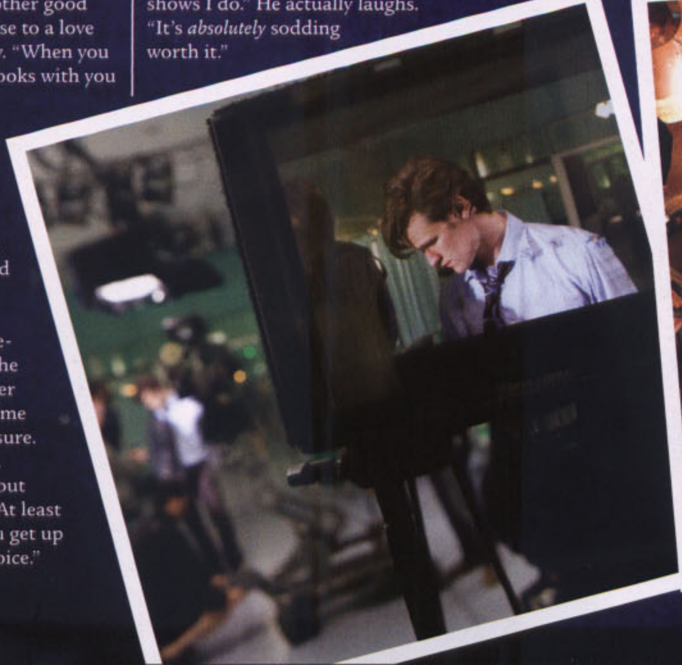
"No, no."

He's working 24/7.

"That's because I have to. I have no choice. But if suddenly someone said to me, 'Have a month off, because the studios have burned down,' I'd have no problem. When I lie down in bed at night, I go to sleep instantly."

Isn't that's because you're shattered?

"No. It doesn't matter how stressed I am or how difficult the day has been, I just zonk off. Honestly. People talk about having problems relaxing; I have none whatsoever. I am brilliant at relaxing. I can do it like that," he smiles, clicking his fingers. "It's my main skill." A pause. "I'm not a workaholic." ►



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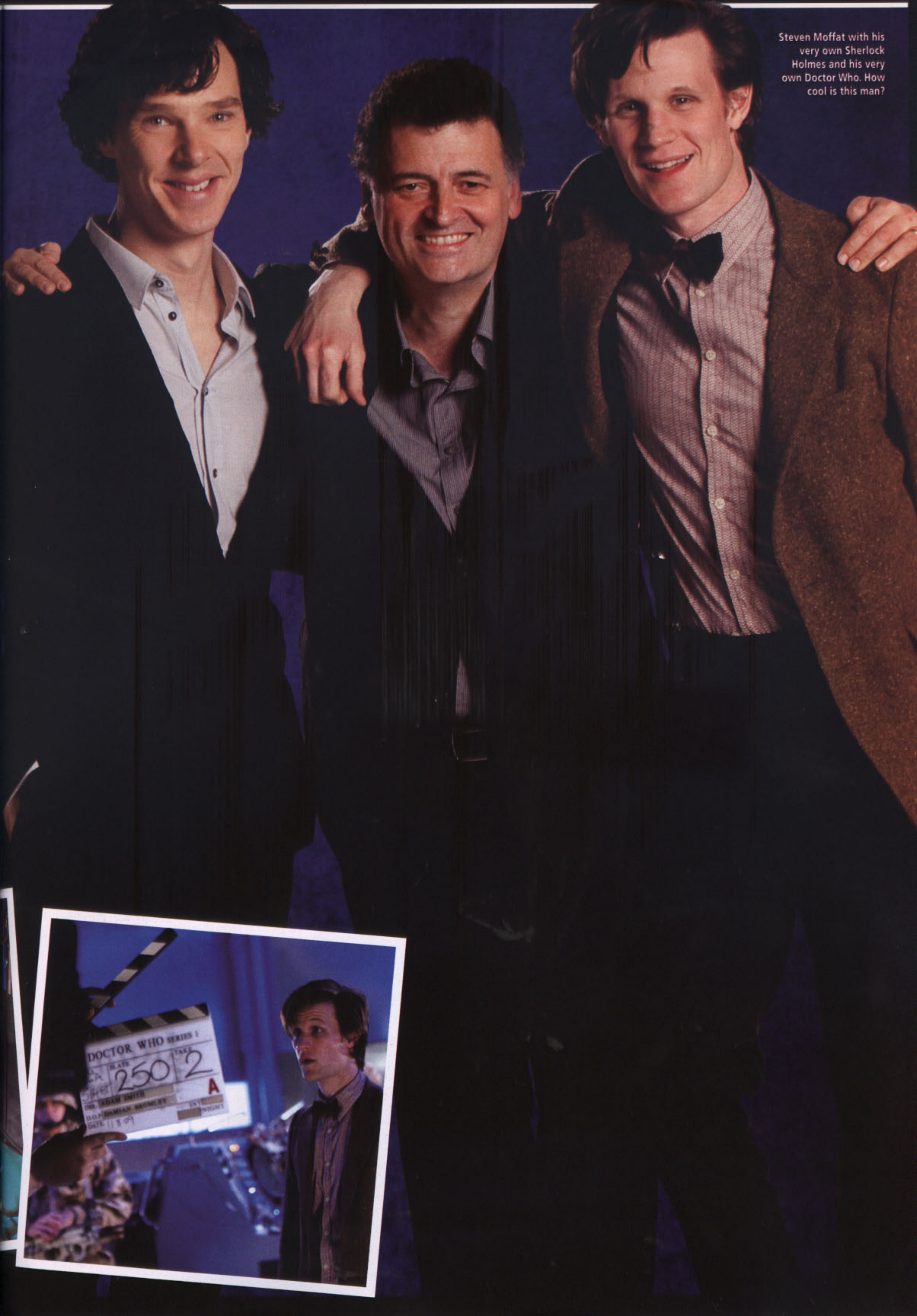

Steven Moffat with his very own Sherlock Holmes and his very own Doctor Who. How cool is this man?

DOCTOR WHO SERIES 1
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STEVEN MOFFAT

For the first time since *Doctor Who*'s resurrection in 2005, this year's series will be split into two chunks: Episodes 1 to 7 will air weekly from Saturday 23 April, and then the series will break for the summer, returning in the autumn with Episodes 8 to 13. "I think I've taken all the credit for this, which is a slight simplification, but I wanted to avoid the mid-season sag. Not a sag in quality, but a sag in 'event status'. It was particularly noticeable last year. It did feel, in some ways, quite a long road to the Pandorica. We'd had the four Specials that saw off David [Tennant], David's regeneration, Matt [Smith]'s first appearance, and then you just had... some episodes. You did sort of think, 'What are we going to do now? Introduce nudity?'"

Um - which he did.

"Yeah, there is nothing I won't do. No, I kept saying, 'We should have a big event in the middle of the series. We should have something that really attracts attention, so there isn't that sag.' People like you and me - and people who read this magazine - will watch it every single week, religiously, and sweat if we miss it, but most people who just really like the show think, well, if I miss this one, it'll be on again next week. That's what I think about loads of shows that I count myself a fan of. But to have something in the middle of the series that will draw people in...

"I kept referring to it as a mid-season finale, which of course it wasn't if it didn't *stop* for a while. When it came up that we *could* actually stop, go away for the summer, and then come back, I just thought, 'That's fantastic! For the kids, it means that *Doctor Who* is only ever a few months away. Also, it means that we can have a walloping big cliffhanger.' I'd never normally end a series on a cliffhanger. Particularly for younger viewers, it's a hell of a long wait, but this year there's only the summer holidays, and then they'll get a resolution. We're making this year unmissable."

So what can Steven tell us about this top-secret cliffhanger?

"I said at the very beginning - and it sounds so corny and crap, and I wish I hadn't said it, but it's the only expression I can think of - it's a game-changer. It's going to change the way all those character relate to each other forever, inevitably and completely. You know what it is, I presume?"

I do, sort of... although I haven't read the actual cliffhanger. The Episode 7 scripts distributed at the cast and crew readthrough contained a fake ending.

"Yeah, that one's complete nonsense. The trouble is, once the Episode 8 scripts come out, it becomes very obvious what the ending to Episode 7 must have been."

After the Episode 7 readthrough, Steven took Matt Smith, Karen Gillan (who plays Amy) and Arthur Darvill (Rory) out into the corridor to show them the *real* cliffhanger on his laptop. "I suddenly realised that they hadn't seen it. Well, Matt had. He'd seen it on the train. But Karen and Arthur were looking at us at the readthrough, going, 'That's not the real ending. It can't be.' So I had to take them out into the corridor.

"From the outside, I hope that *Doctor Who* looks like a wonderful world of secrecy, but really it's much simpler, plainer, and more domestic. And I'm always forgetting to tell Arthur things. Somehow, Arthur always manages to be out of the room when I explain the plot. He'll walk back in and I'll go, 'Oh, sorry!' - which is tragic, but true."

Talking of secrets... this series will also reveal the true identity of River Song. ("Well, an instalment is revealed," says Steven. "There are a fair number of layers to this.") It must have been a huge relief to finally write it. "At the time, as always when I'm finishing a script, it's just, 'Can I get this in before the close of business at BBC Wales, so that they can distribute it?' But I'd had the scene in my head for ages, so I suppose it *was* quite exciting to finally type those words."

The Doctor and friends have a huge mystery to unravel in *The Impossible Astronaut*.

Does he reckon the reveal can be kept secret until transmission?

"It's pushing it. I hope so. It's nonsense to think that you can really, perfectly keep a secret when you mass distribute, to relative strangers, copies of the script, and then have them perform it loudly in public, but you've just got to tell the story. You can't contort your story out of shape in order to, say, never be outside during scenes that impart critical information. You're down to goodwill, because those scripts will lie in the backs of cars, or I will leave them on the train...

"It is a miracle that *any* of it remains secret. If I could get away with it, I'd tell nobody anything. I'd make this show on the dark side of the moon, and only deliver it the night before transmission. Seriously, I would." Steven's two sons - Joshua, aged 11, and Louis, nine - are the first to read most of his scripts. "They get that it's a secret. They're pretty discreet. Joshua knew who River Song is I think first of anyone in the country."

And was he satisfied with the answer?

"Oh yes. Yeah, no, he was."

What does the unmasking of River - played by Alex Kingston since 2008 two-parter *Silence in the Library/Forest of the Dead* - mean for the character?

"A lot. Well, no, *she* already knows who she is. It's not going to change her a lot. But the balance of her relationship with the Doctor is constantly changing, because each time he knows her a bit better and she knows him a bit less, so they're heading towards equilibrium. To be honest, I don't think the whole 'who is she?' question is the most interesting thing about her; I think it's the ultimate no-win, tragic love story. She dies when he first meets her, and now he gets to know her and sort of fall for her a bit. That's the fun part to write."

What's more, she's a brilliant way into a story. "She can just erupt into the Doctor's life, and cause absolute screaming havoc," he enthuses, "which may continue or may not continue after this year, depending on who she is. But I like the fact that there's someone out there who can yank his chain. The main thing that he finds sexy, I suppose, is someone who can put him in trouble, because he loves trouble. He thinks, 'River has turned up, it's going to be bad - hooray! And I thought it was going to be a boring day.'"

Is she the character that Steven enjoys writing the most? It seem that way sometimes, reading the scripts.

"They're kind of all fun in their different ways. The Doctor is brilliant fun to write, but he's exhausting, because you're constantly trying to write somebody who's got an extraordinary mind, when you've only got an ordinary one. I have to do that with Sherlock Holmes as well. I love writing River because she's cheeky, but it's all about the Doctor in a way.

"It's who the various people he meets force him to be. He's confused-dad-cum-boyfriend with Amy. He's slightly combative, but trying to be fatherly with Rory. With River, the only person who knows more than he does, he's just a little bit annoyed, but at the same time thinking, she is *so* cool. Plus,

Matt Smith and Alex Kingston on location in Utah for Steven Moffat's opening episode of the 2011 series.

> **"You're trying to write somebody with an extraordinary mind, when you've only got an ordinary one."**

she's bad. She's not a completely good person, like him. She's deeply naughty, which he never is.

"The nice thing about River's interaction with him is, it brings out that part of him that you sort of forget about: he's a little bit straight-laced. Which Captain Jack does, also. When Jack first turned up, you'd got used to the idea that the Doctor and Rose are these really naughty time-travellers... then Jack arrives, and suddenly they both look a bit prissy."

Would Steven ever bring back Jack?

"I mean, yes. Absolutely. But he's kind of busy. I love Jack, and I only ever got to write him once."

You could pair him up with River.

"I had that in my head. It was the vaguest idea for, I think, one of my budget episodes. Some occasion where loads of people that the Doctor knew were all in one room, and I was contemplating a party scene that involved River and the Doctor's daughter, Jenny. You have Jack sashaying up to the Doctor's daughter and saying, 'Hey, who are you?' She leans over and whispers, and he just goes, 'Oh! What, really? Oka-*aay*.' And then he goes over to River and says, 'So who are *you*?' And she tells him, and he goes, 'What the – ?!' It'd be so funny."

I wonder how having a married couple aboard the TARDIS – and I'm referring to Amy and Rory now, not the Doctor and River, necessarily – alters the stories' dynamic? Steven pretty much wrote them out of *A Christmas Carol* altogether. Didn't Karen and Arthur mind?

"When I did that, I did write to Arthur and Karen saying, 'Don't be alarmed, this is not a portent of the future,' but they weren't bothered. They're on nightmare schedules, so they're quite relieved if they get a slightly lighter episode. It's Matt for whom it never ends. All that dialogue to learn. He never gets such a letter.

"I suppose what I'm interested in – and it's developed organically from Amy's particular situation, of him always being late – is that the Doctor has sort of hung around in her life for far too long. He never says it out loud, but he obviously has an MO. 'I'll get out before I screw up their chances of happiness. I'll run away, and let them grow up. I'll go and find somebody else to mess about with.' But he's accidentally ended up with a married couple in the TARDIS, because he ran away with Amy on the night of her wedding, and now he's in the most dreadful pickle.

"It's quite nice to force him to live through their lives a bit. He'll grow to realise that he sort of can't leave. He was meant to be the last crush before the serious relationship. The last fling. You know, he's the stripper at the stag. He's not meant to be there for any length of time... but damn it, he can't help it now. He's stitched into that family in the most overt way."

But the most fun, says Steven, is writing the foursome. That's the Doctor, River, Rory and Amy. "They're all so distinct. You've got this quasi family unit going on, which is all back-to-front and stupid. You've got mum and dad, and the kids. I loved writing those scenes in the opening two-parter [*previewed on pages 16-19 – Ed*], with the four of them..."

Has Steven found himself writing more for Matt, Karen, Arthur and Alex this series, in terms of the actors' character traits, idiosyncrasies, and verbal tics?

"I don't know how conscious that is. I mean, yes – I know how Arthur can be funny. He's very, very funny indeed. But the voices just get into your head. It's never conscious. At a certain point, you're not writing David anymore, you're writing Matt, and that switchover is not something you're aware of.

"Certainly by the time he's decided, in the face of a crumbling universe, to put on a fez, the Doctor is very definitely Matt Smith, not David Tennant. To me now, Matt is so the Doctor, I can't imagine ever having written for anyone else. That gangling body language, all that clumsiness, the charm, and the big, mad face... I can't wait for people to see this year's episodes, because I think Matt is way ahead of even last year now. He makes himself look like a child last year. He is so in command. He's simply extraordinary."

Whose feedback does Steven worry about the most, after delivering a script? The regular cast? His fellow execs? Even higher powers?

"What, God?"

No, I mean –

He laughs. "I always worry. I think every writer, when they press 'send', immediately enters a state of stewing paranoia. The more successful you get, the less people respect that. People think you're fine. Russell [T Davies, Steven's predecessor as executive producer] talked about that in the book [*The Writer's Tale*, 2008]. He had to remind people, 'No, I'm sitting here stewing! I don't know what you think I'm doing?' There's no one person I worry about more than others. I worry about the budget, obviously."

To what extent can you allow that responsibility to weigh down on your shoulders when writing?

"The trouble with *Doctor Who* is, I think you've got to *not* be responsible, otherwise you'd end up with a very boring series. I think you've got to ►

Steven with his mother-in-law, Beryl Vertue, and his wife, Sue Vertue – both television producers themselves.

actually go a bit mental and see how far you can push it. First of all, I'm not good enough. No writer is, no writer on the planet, and I'm more informed than most of them. I'm not good enough at working out where the real cost is, to make the right cuts.

"You should try for everything, and then people will always surprise you, especially a team as good as ours in Cardiff. 'Do you know what? We *can* do a sleigh ride with a shark.' Those solutions come from very, very brilliant people. I shouldn't assume that I can anticipate what their limits are – so I push it quite hard, in quite a mad, filmic way, and see how much of it gets made. More than you'd ever think."

I ask him which aspects of last year's series Steven feels worked best.

"Matt, and Karen, and Arthur," he replies, without a moment's hesitation. "We got that so shockingly right. I'll never get anything as right as that again. Matt's new Doctor was brilliant. I don't think any new Doctor has had as universally positive a reception, especially given that he was following *the* most loved Doctor of all time. I don't think I'll ever be prouder of any piece of television that I'm involved in than I am of *The Eleventh Hour*. It hoodwinked you into thinking that you'd always been watching Matt as the Doctor, and that Karen was always his companion. I was so thrilled by it.

When did you realise *how* good it was, though?

"It was a gradual process."

You must have known after the press launch?

He shakes his head. "People are just excited to be there. No-one's going to come up to you at a press launch and say, 'By the way, you're s***.' And if they do, they've got a psychiatric problem, so you can ignore them."

How about after *The Eleventh Hour* aired? You must have known then.

"We were all round my house for the transmission. Matt and I couldn't settle, so we watched it from the kitchen doorway, in a sort of penitent way. As he left that night, after much wine had been drunk, I remember telling him, 'Do not read the papers tomorrow. Stay away from them. Don't go anywhere near them.' I stayed away from them, until people kept texting me and e-mailing me to tell me that the reviews were out of this world."

Does it matter what the critics say?

"Not very much. As long as people watch the show, I don't really care about the newspapers. I remember during – the very, very excellent, I thought – Series Four [2008], there seemed to be quite a lot of negative stuff. I was watching the show every week, thinking, 'How can you be slagging this off? This is brilliant! What are you watching? Are you watching the same thing that I am?' I can't get into their tiny minds.

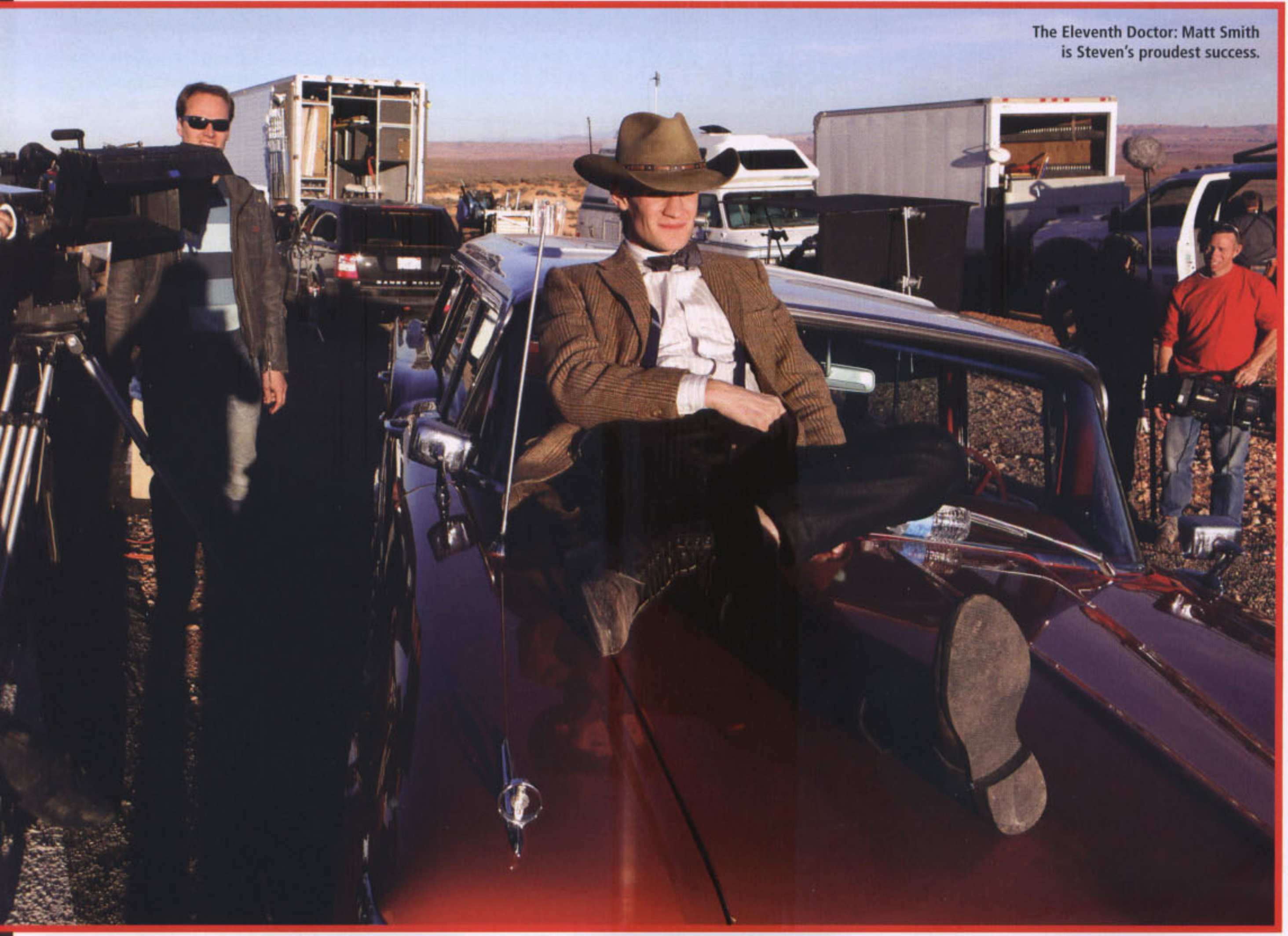
"It's a sign of having arrived, in a way, being slagged off – so they're bound to come for us next. I think Matt got his first negative review for *A Christmas Carol*. It was in some crappy little newspaper somewhere, but of course it was the only one he read. I said, 'No! You've had nothing but worship, and *that's* the one you read? You pillock.'"

"I push things quite hard in a mad, filmic way, and see how much gets made. More than you'd ever think."

So, conversely, what aspects of last year's series does Steven feel he screwed up?

"I think we made most of our bad decisions on the second block, which was *The Beast Below* and *Victory of the Daleks*. We were flung into making *The Time of Angels* and *Flesh and Stone* [that comprised the first shooting block], which I still think stand up as an epic two-parter, but we hadn't got used to the idea that you don't focus all your energy on the episodes that are currently in production; it's the ones that are *about* to go into production that need the most attention.

"I struggled to be in love with *The Beast Below*, to be honest. It didn't ever feel confident enough to me. I don't want to sound as though I'm slagging



The Eleventh Doctor: Matt Smith is Steven's proudest success.

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people off. I'm not. I'm slagging *me* off. I don't think I gave a clear enough steer on what the tone of that episode should be. It felt... uncertain. Was it funny? Was it real? Are we meant to believe in that spaceship? What's the logic of that spaceship?

"I don't think the show has ever felt quite as insecure again since. If we screwed up, then most of our screw-ups were during that period. By the time of *The Pandorica Opens* and *The Big Bang*, we knew what we were doing. Those two episodes are huge and magnificent.

"You asked earlier if I've ever been close to quitting," he says, suddenly changing tack. "Actually, I do remember this time - ish - last year, when I didn't know if *Sherlock* or *Doctor Who*, both of which were still in production, were going to be successful, and I was so tired, and I remember sitting on a train and getting some slightly negative news from Sue [Vertue, his wife, who produces *Sherlock*] on the phone. It was about something on *Sherlock*, and I remember practically curling into a foetal ball. I said, 'I just need someone to be nice to me. Sue, I need someone to be nice to me really, *really* quickly.' I was really having a miserable time."

Does he still feel that pressure? If everything's going to hell in a handcart, it's Steven that people will look to to fix it.

"Well, they turn to the three of us," he replies, referring to his fellow execs, Piers Wenger and Beth Willis. "If anything, when production stuff goes terribly wrong, it's Piers and Beth more than it is me. They're trying to protect me."

Is that helpful, though? Shouldn't Steven be across everything?

"It's to stop me cutting everything. I'm very good at cutting a script down to match what we can actually do, but Piers and Beth are always saying, 'No, let's try to fix it. Let's try to deliver what we originally set out to do.' It's not that I'm not across everything, but an awful lot of the problems on *Doctor Who* are fictional ones - story ones - and I'm good at solving them."

How long does Steven see himself sticking with both *Doctor Who* and *Sherlock*? He can't keep up this pace for many more years. It'll kill him.

"Yes, you'd die. Nothing ever stops, which is what's extraordinary. Sometimes I think, what would happen if someone gave me a week off? I assume I would immediately be profoundly ill, but I've been storing up this illness for over two years now. I'd be felled as by a sniper.

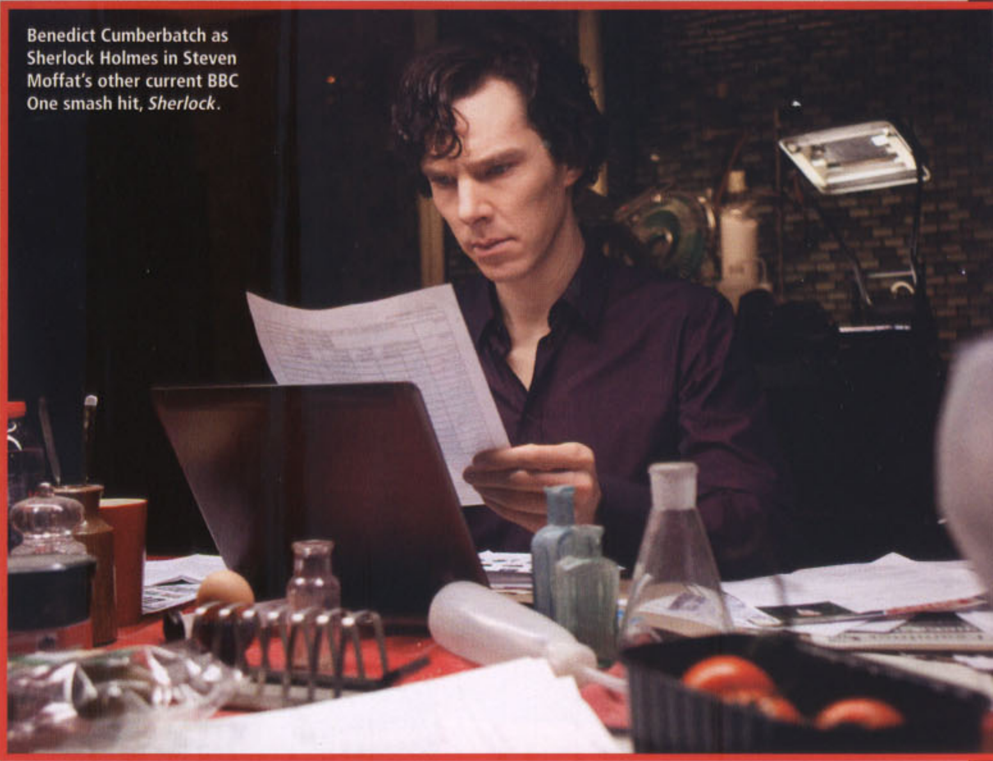
"It's not anything about the jobs or the shows that would ever chase me away, because I love them unreservedly and I don't imagine that I'll ever get tired of doing them or become incapable of doing them. I think I could do both shows at a creative level for a very long while without running out of ideas or getting bored. It'll be the relentlessness [that prompts him to quit]."

But what if he had to choose between *Doctor Who* and *Sherlock*? What then?

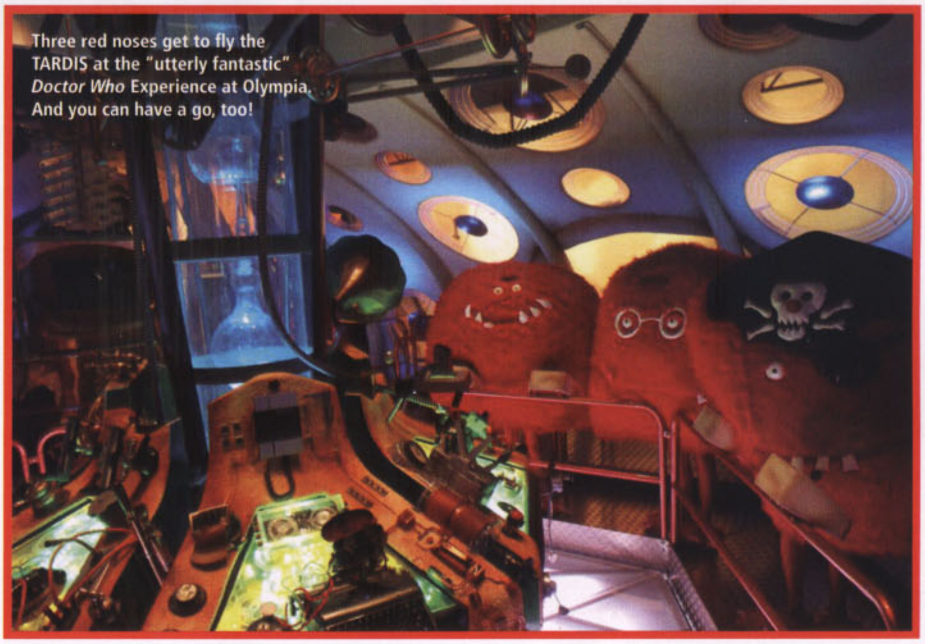
"How the hell would I make that choice? I will duck away from the question by saying: who would be able to say that to me?"

Still, it's not that far-fetched. Earlier this year, *Doctor Who* was pitted against *Sherlock* for the Most Popular Drama gong at the National Television Awards. It was a nightmare scenario for Steven. "I didn't like it at all. It felt hugely uncomfortable. It made me quite grumpy, actually. I didn't really want to go. I'm very close to all the people - one of them's my wife, but Matt and Benedict [Cumberbatch, who plays Sherlock] have become very good friends, too.

"My attitude towards award ceremonies has changed slightly. I keep saying, 'What on Earth does *Doctor Who* or *Sherlock* need an award for? They've already got the audiences. The shows are beloved. I don't really care about the school prize-giving.' Sue gets quite grumpy with me for being that way. If you've got two shows nominated in the same category... all I kept thinking was, 'I can lose twice' - which I did - 'or I can lose once. Either way, I lose.'"



Benedict Cumberbatch as Sherlock Holmes in Steven Moffat's other current BBC One smash hit, *Sherlock*.



Three red noses get to fly the TARDIS at the "utterly fantastic" *Doctor Who* Experience at Olympia. And you can have a go, too!

Doctor Who and *Sherlock* both lost out to *Waterloo Road*, which is surely unfathomable?

"Look, *Waterloo Road* is made by friends of mine," says Steven. "It's a good show, and it won, and good luck to them. Many years ago, *Coupling* [BBC Two, 2000-04] won an award against an Alan Partridge show, and I remember being so proud - 'Hooray, we've got an award!' - and then being vilified by people, practically assaulted, because they didn't think *Coupling* should have won. I said, 'But we *did*.' People were so mean to us. Sod it, if you believe in awards at all, you also believe in the results. You don't get to re-call it. It's a popular vote, and that's what happens."

Award-show baubles or not, these are tough times for programme-makers, with belts being tightened right, left and centre, and budgets being slashed. Is *Doctor Who* feeling the strain?

"It isn't possible to give *Doctor Who* enough money. We would take *Avatar*'s budget and spend it. You may have noticed there's been a lot more auxiliary activity around *Doctor Who* - like *Doctor Who Live*, and the utterly fantastic *Doctor Who* Experience - and that's partly to raise money to make the show. Not unreasonably, things that make a profit are more protected, and *Doctor Who* is a massively profitable enterprise. But there are people who resent the money that's being spent on shows like *Doctor Who*."

People like Trevor Eve?

"I never mentioned him by name," smiles Steven. The *Waking the Dead* star has very publicly criticised the BBC recently for focussing its resources on *Doctor Who*. "But *Doctor Who* brings *in* a lot of money," reasons Steven, "so it's not a drain on anyone's resources."

It can feel as though the BBC is constantly under attack these days. **DWM**'s recent interviews with *Doctor Who* writers Mark Gatiss - who co-showruns *Sherlock* with Steven - and Toby Whithouse covered this ground, but I'm interested in Steven's take. He offers this: "I wonder how anyone can hate or seriously criticise an organisation that, in the face of the mildest criticism, goes into a torrent of apology and attempts to make amends. The BBC is guilty - and it's frequently accused of this - of being too self-critical. Not the worst quality.

"Imagine if that light went out. Once the BBC goes, if it ever does, there will be nothing else like it ever again. There will just be Murdochs, and people ►

The third episode of the series sees the Doctor, Amy and Rory on board a pirate ship, in a story by newcomer Stephen Thompson.

like Murdoch. It will be horrible. How self-critical do we imagine Rupert Murdoch is? Or David Cameron, for that matter? Or [Culture Secretary] Jeremy Hunt?

"As self-critical as Mark Thompson [the BBC Director-General] and his BBC is, all they're doing is trying to hold themselves to an unreasonably high standard. They try to make amends at every turn. That's an incredible heart for a nation to have. You might think that's foolish, you might think it's unwise, but do you think it's bad? Do you want rid of it?

"We all criticise the BBC," he continues, "in the way that we all criticise someone we've lived with for a very long while. It's not the first date anymore. It's not even the first decade. It's a long-term relationship, and some of the romantic flush has gone... but we would all be weaker and smaller without it."

What's more, *Doctor Who*, argues Steven, might just be the "most BBC show" that the BBC has ever made. He explains: "It looks ridiculous, and yet it's genius. The character of the Doctor seems like a madman, and yet he's brilliant. The Doctor is what a madman looks like to an idiot, just as the BBC looks like a ramshackle, insane organisation, if you're a twit. If you're not, it looks like the most extraordinary place, the most extraordinary opportunity...

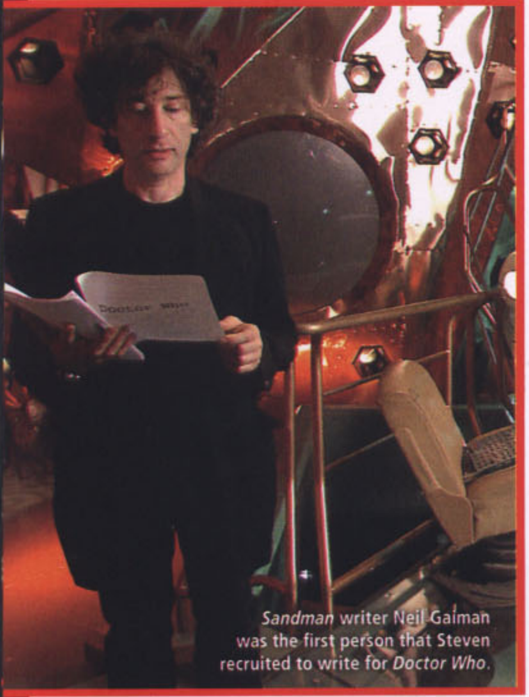
"Nobody smirks - you didn't smirk - when I say that the BBC might just be the soul of the nation, more so than any other institution, more so than parliament, more so than church. We place more faith in the BBC. It is magnificent. It holds everybody else to a higher standard just because it's there - and I don't think we'd know how to be British without it."

He's optimistic, though, for the future of the BBC, and the part that *Doctor Who* will play in it. "It will just work out somehow. It will. It'll be okay. *Doctor Who* is under no threat. It's become a television legend. It will outlive *you*, and you're young. I'm pretty sure it will outlive the entire readership of **Doctor Who Magazine**. We will not see all the Doctors.

"There will come a time, quite soon, when it will be impossible for any living human being to have seen every episode of *Doctor Who*. Think about that. When all the old geezers die, all the old geezers who saw the early Hartnells and Troughtons...

"I don't think *Doctor Who* will be on every single year for the rest of eternity, but I do think it will keep coming back for the rest of eternity. Yes, it'll need a rest now and then. It just will. But I don't think you could kill *Doctor Who*. If you think of the 16 years it was off air, the groundswell of support - not just amongst fans, but the general public - was ridiculous. And now imagine if the current version, which is bigger than ever, went off air for a few years. There would be riots! People would be demanding it back, and that wouldn't hurt it. Some time in the future, it won't hurt if there are riots demanding the return of *Doctor Who*."

PHOTO: DOCTOR WHO CONFIDENTIAL



Sandman writer Neil Gaiman was the first person that Steven recruited to write for *Doctor Who*.

"Doctor Who and the pirates! That's just made of win, as the young people say these days."

Dragging the conversation back on course, I ask Steven how he chose the other writers for this year's crop of episodes. As well as episodes from the aforementioned Mark Gatiss (Episode 9) and Toby Whithouse (Episode 11), there's Stephen Thompson's *The Curse of the Black Spot* (Episode 3), Neil Gaiman's *The Doctor's Wife* (Episode 4), Matthew Graham's *The Rebel Flesh/The Almost People* (Episodes 5 and 6), and as-yet-untitled episodes from Tom MacRae (Episode 10) and Gareth Roberts (Episode 12). Steven is scripting the remaining five episodes.

"You start by choosing the stories," he says, "and then finding a writer to fit. Sometimes it's their pitches that get me. Tom MacRae's episode was going to be a back-up, but he made a very good pitch, so we commissioned it. There are so many people who are desperate to come in, you're aware that you can't give an episode to everybody. Famously it's the case that not many people can write *Doctor Who* that well, although this year the quality of the dialogue has been so much higher, to be fair.

"It's as though modern *Doctor Who* arrives, finally. I still did loads of help with the plotting, but I haven't had to eliminate as much Jon Pertwee dialogue - which Russell warned me about - as I used to. The Doctor hasn't spoken that way since - what? - 1973. Maybe Matt and Karen are just so distinctive now that you can't really miss them."

Last week on set, Matt was enthusing about *The Curse of the Black Spot* in particular. It's one of his all-time favourite episodes, he says. It's surprising that *Doctor Who* hasn't done a proper swashbuckler of a pirate story since the 1960s, isn't it? "It did one so long ago [*1966's* The Smugglers *– Ed*], but not since pirates became cool. Right when I got the job, I thought, we've got to have a story set on an old sailing ship. Some time later, I thought, *pirates* on the sailing ship. Doctor Who and the pirates! That's just made of win, as the young people say these days.

"Steve Thompson, who I know well, was desperate to do one. He was e-mailing daily saying, 'Please let me do a *Doctor Who*.' His episode belongs to that particular genre that *Doctor Who* luxuriates in of cod history. We wanted movie pirates. We wanted eye-patch pirates. We wanted *those* pirates. Real pirates weren't at all like how they're presented in popular fiction.

"You just know that if you put Matt's Doctor on a pirate ship, he's going to think he's a pirate, too - and be rubbish at it. He's going to put on a pirate hat, and want to keep it, and think it looks good, and not look good. It's so perfect. It mixes with *Doctor Who* so well."

As for Episode 4 - Steven explains how the Neil Gaiman commission came about: "He'd said some very nice things about my *Doctor Who* episodes, in a very public way, so I'd e-mailed him to say thank you. Ages later, he was in town, and he suggested we have dinner. It was during the time when everybody knew that I was about to take over on *Doctor Who*, but I wasn't allowed to talk about it.

"We ended up having this cautious conversation about how much he'd always wanted to write *Doctor Who*. He was desperate to do one. Finally, I admitted, 'Yes, it's true, I am taking it over - and when that happens, I'd love you to come and write one for us.' He pitched a couple of ideas. One of them I liked in particular. It's bonkers, but great. Of course, the moment we say the title - *The Doctor's Wife* - we're going to be in trouble, but you have to have a title that's slutty. It's got to be a tart of a title that pulls you in.

"Last year, Richard Curtis wanted to call his episode *The Eyes that See the Darkness*, which is a brilliant, beautiful title, much better than *Vincent and the Doctor*, but I kept saying, 'If you're flicking through the TV listings and see *Vincent and the Doctor*, you're going to get it, instantly. But if you see *The Eyes that See the Darkness*, you might get it five minutes later.' We want people to come on board right away, so we need slutty titles. The sluttier the better."

The running order of this year's episodes has swapped about a fair bit. ("It was down to nothing more exotic than too many torches," says Steven.) Neil's Episode 4 was originally Episode 3, Stephen's Episode 3 was originally Episode 9, and Mark's Episode 9 was bumped from its original Episode 4 slot... and yet somehow none of that has ballsed up Steven's intricate story arc.

"All we had to do was snip one scene from Mark's episode, and put something else in Steve's. We swapped the episodes that were the most swappable. There are other episodes that simply can't be moved, which is bad, really, because I was quite frustrated last year to discover that we'd straitjacketed ourselves into a run. On anything else that I've worked on, we've always shifted episodes around."

Always destined for the Episode 5 and 6 slots were *The Rebel Flesh* and *The Almost People*, which are integral to the series arc. "We haven't done really good shape-changers on *Doctor Who*, at least not for a while," says Steven, "so I pitched the idea to Matthew Graham, who went with it. It's remaking *The Thing*, but saying, 'What if the people the Thing duplicates actually think, we've got rights too.' I always wondered why they didn't."

Putting aside that game-changing cliffhanger, what can Steven tell us about Episode 7, titled *A Good Man Goes to War*?

"The thing that I was interested in... and I really don't want to give too much away, but... if you take someone like the Doctor and *really* piss him off, if you set yourself up to go to war with the Doctor, what would happen? Obviously you'd lose, it would be a massive, crushing defeat, but what side of the Doctor does it bring out? He's actually quite capable of being really unpleasant to people. Of course he is. He's a man like anyone else. If you treated Amy with extraordinary cruelty, how long would you live after that?

"I think that's an interesting subject, because he's such a law unto himself, the Doctor. No-one's policing him, no-one's checking if he's killing anyone or ever bringing him to book with 'Why did you blow up that planet?' – so he must have this tremendous set of rules. He must have a set of rules that's based on the fact that if he ever misbehaves, it could be apocalyptic.

"Also, there's an ongoing thing that the Doctor has become far more famous than he ever intended to be. Well, you would, if you'd done all those things in one lifetime. My God, people would start to notice you. You would be some incredible legend. We've started to play with the idea – which I remember Russell was so keen to avoid in the first series, with Chris [Eccleston] – of the Doctor being this great and famous hero, even though that's not what he intended to be. He never wanted to be that. But you can't avoid it.

"If the Doctor is dealing with life forms that he's defeated on multiple occasions, it's not like they haven't noticed. It's not like they haven't written it down. You are going to be able to stand up at Stonehenge and say, 'Who's first? Look at the score sheet so far, and take your best shot.' That's going to happen. At the same time, he can't keep doing that. It could be damaging for the show. So it's something that I'm bringing to a head, and kind of ending."

It gets quite dark, this series.

"But it's also funny," Steven points out. "There's a lot of funny stuff in it."

How dark can the series go?

"Pretty dark. But how dark do you want it to go? It's always got to be redeeming. The Doctor always has to be the nicest man in the universe. It could never be [*Doctor Who* spin-off] *Torchwood* dark. It would fall apart if you tried to be that dark. *Doctor Who* has a fundamentally optimistic and positive view of the human spirit, and the hero is the most wonderful man.

"This is a show that believes that brave, kind people will win through. Given that you've got in Matt, I think, the most utterly lovable Doctor ever ... you can go darker, because Matt is never, ever going to be completely dark. You can be as dark as you like, because here's Stan Laurel playing the Doctor! So you've got all that energy and fun."

For the first time since *Doctor Who*'s revival in 2005, the series finale is not a two- or three-parter this year. Episodes 12 and 13 are separate, distinct stories. "I was worried about devoting a third of the second chunk to the finale," Steven explains. "But Episodes 12 and 13 are linked in certain ways, so it's not like one completely ignores the other.

"I've always worried slightly that Episode 13s comes off less well than Episode 12s, because Episode 13 isn't a new present. You've unwrapped all this last week, and now you're wrapping it up again. I did the big, epic stuff in Episode 12 last year, and then had a sort of insane sitcom in a museum for Episode 13. With Daleks!"

In an interview a few months ago, Piers Wenger said that there would be no returning monsters this year. It was a lie. ("Yes, I don't know why he said that," shrugs Steven.) Can the showrunner confirm any of the monsters that *are* coming back, then?

"No," he smiles. "When old monsters show up, I think they should show up in unexpected and interesting ways. Some of our coolest moments are... well, I'm not saying. I've just been cutting them out of the trailer. Why spoil it?"

The Daleks aren't going to be back this year, though, are they? ►

RadioTimes
EXCLUSIVE
ALL NEW WHO

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The Daleks last appeared in *The Pandorica Opens/The Big Bang*. But will they return...?

Five Doctors (minus one) gather for the 20th anniversary. How will the Doctor celebrate his 50th...?

◄ "I don't think so. Unless they pop up in Episode 13. Maybe a guest moment. But it's all about whether you have a really big story for them."

Maybe it's quite nice to break from them for a year.

"Well, yes... it is... but kids love them. Kids still love those Daleks."

BBC Worldwide must love them, too. There's nothing quite as merchandisable as a Dalek.

"Yes, but BBC Worldwide doesn't run us, so that's never an issue. There's always a danger that the Daleks are a diminishing return. They are the Doctor's most reliably defeatable foe. How do you stop that being the case? There's more story to tell if you've got a new and intractable foe that you're still trying to learn the MO of than if you've got one that's been around for decades. We will bring back the Daleks eventually, but I want them to come back in a really brilliant way."

How far ahead are you thinking in terms of episodes?

"Oh, quite far ahead."

Have you got a 2011 Christmas Special in mind?

"Yes."

What about a series for 2012 or 2013?

"I've got quite a lot of the next lot. There are loads of things that I still want to do that I haven't got to do yet, so I'm excited about those things - including my idea for the Daleks. There's a whole bunch of things, but that's because... well, I know what I'm going to do in Episode 13 this year. I've got a million problems to solve, but I know essentially what happens, so inevitably the excitable-child part of my mind is turning to all the things that we can do next series. Really, really cool new things. Probably most of that is about new monsters. In my heart, I'm more confident with a new monster than an old one."

It sounds as though you're clearing the decks? Maybe for... I don't know, the show's 50th anniversary in 2013?

"I don't know if it's resetting as such," replies Steven. "All I ever think about is, what would be a cool thing to watch on a Saturday night? But the 50th anniversary is built into the schedule, and I cry when I look at it. 'Do you want to kill me?'" So will you still be with the show in 2013? Or will you be dead by then?

"I'm hoping I won't be dead," he states, confidently. Yes, it would be a downer. "Unless they sack me or I suddenly run away, elope with a Sontaran or something... yeah, I'm sure it'll be me. And there will definitely be something fantastic. But I don't know what. Genuinely, I don't."

A multi-Doctor story?

"Well, when I was a kid... actually, I wasn't a kid when *The Five Doctors* [1983] was on, but I was incredibly excited about it. What a cracker of an anniversary celebration that was! They pulled out all the stops. They stuffed everything into it. Maybe people are slightly cruel about it nowadays, but *The Five Doctors* was brilliant back in 1983. I couldn't believe that the BBC had been so nice to us.

"And Tom Baker," he adds, "you should be ashamed of yourself." Tom declined to appear in the special anniversary episode. He was represented instead by some previously-untransmitted footage from aborted 1979/80 serial *Shada*. Steven continues to address Tom:

"Every day of your life, you should regret the decision you took that day..."

Steven should perhaps invite Tom back for the 50th anniversary?

"Yeah. Well. Maybe."

One day, though, Steven will leave *Doctor Who* behind. Does he think about that much, about what his life will be like without *Doctor Who* to oversee?

"The great thing about doing *Doctor Who*, plus *Sherlock*, is that there's nothing I don't know about making television," he considers. "Just in the last year-and-a-half, what I've learned is extraordinary, and that's why the BBC should keep *Doctor Who* going forever: because every so often a showrunner or a star will fall off the end of that production line, ready for anything. It's worth it, to create those people. You go into it so naïve... and I'm aware that you've had all this from Russell... but you go into it thinking you know television, and then you discover, shockingly, that you really don't."

Russell lives in LA now. He's showrunning the upcoming fourth series of *Torchwood*, a co-production between the BBC and US entertainment network Starz. "I wanted Russell to come and write a *Doctor Who* for me," laments Steven. "I'd hoped he'd feel starved of it, and want to come back and write something insane with robot puppies or something... but he's doing *Torchwood*, and I know that's why I'm not getting him. I don't know Russell that well, but I know how much I love his writing. His self-discipline and his instincts... he's brilliant. I want to see what's been festering in his head."

How much did Steven learn from Russell about how to run a show like *Doctor Who* - from the things that Russell got right, as well as anything he might have got wrong?

Steven with his fellow *Doctor Who* execs Beth Willis and Piers Wenger.

"We will bring back the Daleks, but I want them to come back in a really big and brilliant way."

"I don't think he did get much wrong. That's the truth. I thought Russell got everything right. I don't mean every tiny thing, but the big stuff. He was an extraordinary showrunner. Reading *The Writer's Tale* was like watching a horror movie, when you move into a haunted house and you find the diary of the previous occupant, still soaked in his blood. It has been like that. No question. It is every bit as ridiculous as Russell said it was. Even the bit where I told myself, 'I won't make the mistake of making more than one show at once' - well, I did that, too! I can't believe I did that.

"I used to see Russell at press launches, where I'd be having a whale of a time, going around being lauded. I used to think, 'Why is Russell always in a hurry to get out the room? Why is he always leaving? Why doesn't he stay and have a party with the rest of us?' And then I stood in his shoes, and realised that you can't wait to get out of the f***ing room. You just want to go somewhere else, not because you're being a snob, but because you're exhausted by the sheer intensity of all those people yapping in your face. Lovely people, great people, but..."

He trails off, but then he adds: "There's tremendous darkness in Russell, probably more than there is in me. He's a tremendously clever man, and I think he found some of that stuff just a bit fatuous. I'm quite content with fatuous sometimes. We deal with the job in different ways, I suppose. We're different sorts of people. But the job is the same, and the job *makes* you the same. You end up behaving the same. You end up the same, in the end."

Doesn't Steven worry about what might happen to the show after he's had enough of it? He was always Russell's crown prince, but who's his? What if there's no-one good enough? Or foolish enough?

"Well, first of all... I would make certain that I wasn't leaving *Doctor Who* - when the day comes, which will be so heartbreaking - in a bad way. You know, I'd make sure that it was looked after, and that there was somebody brilliant coming in. I just would, for my own sake, because I've been a fan of *Doctor Who* far longer than I've been a writer of it, and I want to go home at some point, eat crisps, and watch it. That's my ultimate ambition. So I'll make sure.

"The other thing I think is, maybe the next guy will be younger. Russell and I are about the same age, have broadly the same outlook, and arrived on the show at the same time. Maybe the next person who comes in will kick it up a bit, which is what *Doctor Who* always needs - to lack respect for its past. That'd be good. I have no particular desire to leave yet, though," he concludes, fixing me with a steely stare, and then a smile. "I have too much work to do." DWM

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

THE LOOKING GLASS

The Cybermen: a big part of Innes Lloyd's new vision for the series.

Doctor Who's fourth series ensured the programme's long-term future – by writing out both the Doctor *and* the Daleks!

Feature by SIMON GUERRIER

THIS ISSUE SERIES FOUR (1966-67)

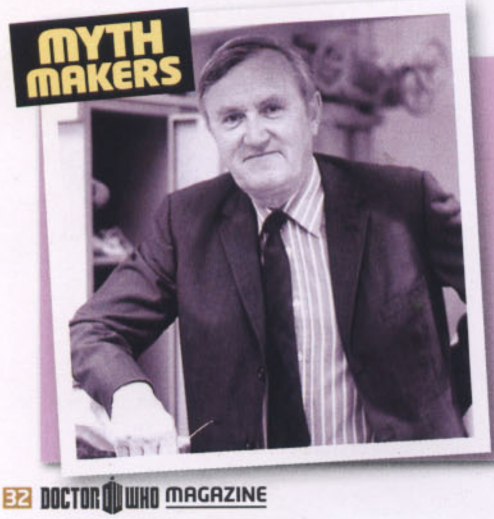
We take it so much for granted that it's worth spelling out. Patrick Troughton doesn't play the Doctor merely as a younger version of William Hartnell. He's a different man.

Other, more timid shows would have played it safer. Another character might have commented that the Doctor seemed slightly different, perhaps with a wink to the camera, and then we'd rush on just the same. But *The Power of the Daleks* embraces the change full-on. Companions Ben and Polly voice what the viewers must have thought – that this strange little man *cannot* be the Doctor.

His identity is confirmed by the least likely source – a Dalek. It's a bold move, and one that works perfectly. In recent years it's even become a tradition: the iconic moment when we see a new Doctor through a Dalek eyestalk. Yes, it's really him. Indeed, a lot of what we recognise as *Doctor Who* today comes from Season Four.

For example, until the end of Season Three, the TARDIS only briefly visited the present. *The*

MYTH MAKERS



INNES LLOYD PRODUCER

Innes Lloyd was an unusual choice to produce *Doctor Who*. He admitted to **DWM** that he almost turned down the job because he didn't like science-fiction. He'd later find acclaim as producer on prestigious BBC dramas, often about real people.

But perhaps this dislike for science-fiction was his chief asset on *Doctor Who*. He disliked the science-fiction of big but abstract ideas and wanted the series to be relevant to its viewers. Under his watch the show gained a contemporary edge. It was even cool.

That meant jettisoning several aspects of the show that were long established – the abstract science-fiction, the historical stories, even the series' star. None of these things can have been easy, but under Lloyd the show took risks with great confidence and made them succeed.

Sometimes matters were out of his control: Pauline Collins turned down his offer to stay on after *The Faceless Ones*, as a companion from the present day. But we can see him honing and improving his vision of *Doctor Who*. It was Lloyd's decision, too, to bring the Cybermen back so quickly – and to radically revise their design. He had the power to make Jamie a companion so late in the day, and he could stop things he didn't feel were working, such as the Second Doctor's early penchant for hats.

He made good choices, and developed something new for *Doctor Who* – a format. Contemporary, relevant, even sometimes cool, the series we know today was in many ways the invention of Innes Lloyd.

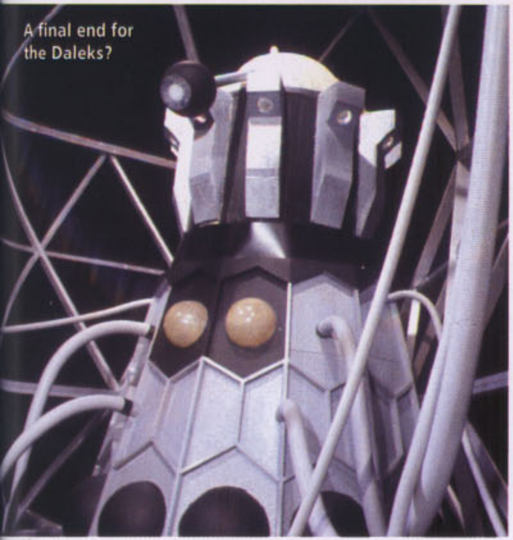
MEMORABLE MOMENTS

"I must get back to the TARDIS immediately!" (*The Tenth Planet* Episode 4) The Cybermen are defeated but there's still one last shocking twist as the Doctor stumbles back to his ship in time to explode with light...

"It recognised the Doctor!" (*The Power of the Daleks* Episode Two) Ben and Polly have had their doubts about the new man, but the Dalek knows its mortal enemy, even in a new body. But only the Doctor knows to be frightened!

"Try a little jump..." (*The Moonbase*, Episode 1) The Doctor and his companions stroll across the Moon, three years ahead of Apollo 11. The low gravity will prove useful later in the story.

"It's a flying beastie!" (*The Faceless Ones* Episode 1) The present day proves more dangerous than walking on the Moon as the TARDIS lands right on the runway at Gatwick Airport.



A final end for the Daleks?

War Machines is the first of three stories all partly-set on the same day in 1966. New producer Innes Lloyd (see box-out), script editor Gerry Davis and scientific adviser Kit Pedler specifically set out to make the series relevant to its viewers. Many of this season's stories are based on things that would have been in the news - transplants, package holidays, or the ways totalitarian governments controlled people. *The Evil of the Daleks* plays on the mid-60s vogue for Victoriana.

While Season Three saw trips to the distant future, Season Four manages to up the game by only skipping forward a few decades. *The Tenth Planet* and *The Moonbase* show a space-faring, multiracial future that children watching would grow up to see for themselves (*Doctor Who* did this just ahead of *Star Trek*).

Both stories explore how technology changes our lives. It's no coincidence that both feature the production team's new monsters. The Cybermen are the first monsters to seriously rival the Daleks, and the first to come back for more stories. In both serials, they lord it over our human frailty as we venture out into space. Perhaps that articulates fears of the time, as we prepared to land man on the Moon.

The production team shows great confidence in bringing the Cybermen back so quickly. But it's not like they've forgotten the Daleks, who get two of their best-ever stories this season. They're sneaky, scheming and mischievous, running rings round the humans so keen to collaborate with them. They're so menacing that the show can make a cliffhanger from the odd sight of them playing 'trains'.

Not everything this season works. At a stretch, *The Underwater Menace* makes comments about blind belief in religion, science and our political leaders. But it's the last of a kind of *Doctor Who* being done away with - at least for a while. The monsters are strange rather than scary, the plot about Atlantis a bit of a cliché with little to say about our own time.

We also see the last historical stories. Innes Lloyd later said they were less popular with viewers, but they didn't fit with his efforts to make *Doctor Who* relevant. *The Smugglers* has some fun when Ben and Polly realise they're walking through history, but it's quite a generic story.

The Highlanders is the end of an era in that it's the last time that the Doctor visits Earth's past and there aren't any monsters (okay, there's a peculiar exception with 1982's *Black Orchid*). It's a brave choice of story - the Battle of Culloden had been the subject of a controversial BBC drama-documentary just three years before. And yet the chief contribution of the serial is the young piper who joins the TARDIS.

Jamie wasn't written to be a companion. The decision to retain Frazer Hines was taken during production of the story and required hasty rewrites to the next few scripts. His character doesn't match the desire to reflect the viewers' own lives, so it's a sign of how much he impressed the production team, and of their own courage. Ironically, while the contemporary, relevant Season Four begins with two new, cool young companions from the present day, it ends with two companions from history.

The Dalek war that ends the season writes out the Doctor's greatest foes, apparently for good. Season Four replaced the key elements of the series - both the Doctor and the Daleks - yet left the series in rude health. The next year would be one of the strongest runs of stories ever... DWM

STAR PERFORMANCE

PATRICK TROUGHTON

DR WHO

Patrick Troughton did not make it easy for the writers of spin-off *Doctor Who* books and audio plays of the 1990s and 2000s. While other Doctors can be vividly conjured with a particular phrase or mannerism – their old-young face, the way they grip their lapels or stroke a cat badge – the Second Doctor is all in the performance.

He can lend gravitas and mystery to even the most functional line of dialogue. That gravely voice and lined, expressive face are perfect for telling rich stories. Troughton often plays the Doctor with broad strokes, wide-eyed in horror, fuming with indignation or twinkling with mischief. As a result, he's our cue to the emotions of any scene: his expressive reaction tells us how to feel.

He's also quite a childish character – larking about through time in space, at times more like the meddling Monk than his own previous incarnation. He's clearly more intelligent and experienced than his human companions, yet they must often drag him out of danger.

But he's also skilled in the quieter moments, such as discussing his own family to make Victoria feel better in *The Tomb of the Cybermen*. And, when required to suggest a darker side to the Doctor, Troughton is utterly convincing. Both *The Evil of the Daleks* and *The War Games* dare convince us – for a moment – that the Doctor might turn on his companions.

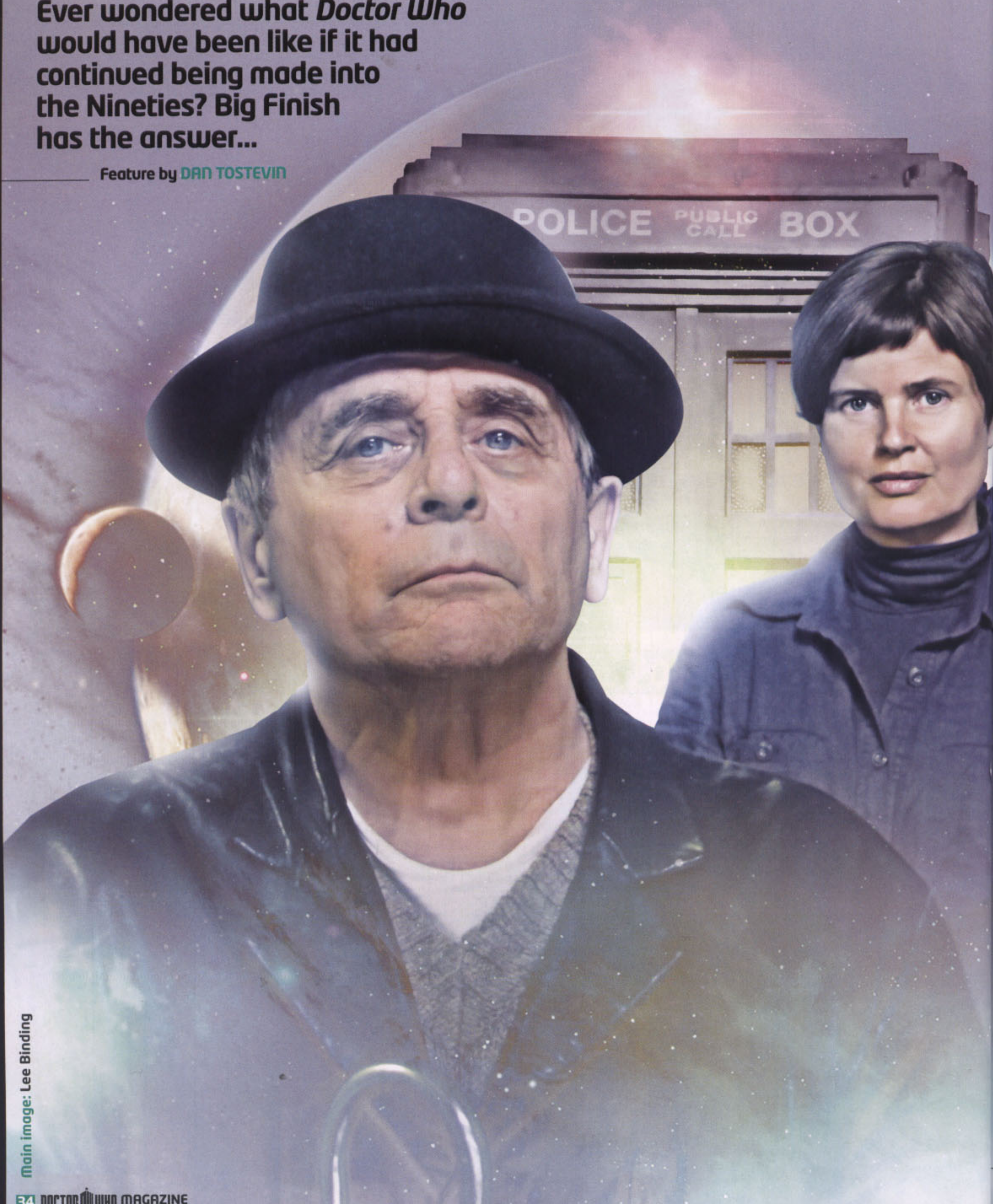
Troughton was perhaps the most successful actor to play the part – his Doctor just one of many highlights in a rich and varied career. And he had the hardest job of all the Doctors, getting us to believe – without any precedent – that this was the same man but different. That *Doctor Who* is still on today is all down to how brilliantly he did that. No wonder that other Doctors so often cite him as their favourite.

> **"*The Tenth Planet* and *The Moonbase* show a space-faring, multicultural future that kids would grow up to see for themselves."**

21 Years in

Ever wondered what *Doctor Who* would have been like if it had continued being made into the Nineties? Big Finish has the answer...

Feature by DAN TOSTEVIN


POLICE PUBLIC CALL BOX

Main image: Lee Binding

the Making!

In 1989, *Doctor Who* was cancelled. Yes, we know, it still hurts. Its production offices were closed down for the first time since the series began in 1963, and the Seventh Doctor and his companion Ace wandered off into the sunset to fight injustice and warm up cold tea.

But when the decision was made that the series would not return, discussions had already been held regarding its possible future, and in the years *Doctor Who* was off the air, details leaked out. Tantalising titbits from an era that never was. The unmade 1990 series would have seen Ace leave, and a new female companion arrive to replace her. There would have been Ice Warriors, and starships, and safe-cracking.

And now, 21 years later, those adventures are finally being made. "It's a really good sort of completion, in a way," smiles Sophie Aldred, who plays Ace. "We've always wondered what happened to the Doctor and Ace, and particularly for me, it's nice to get an idea of what might have happened."

Raine (Beth Chalmers) and her dad (Garry off *EastEnders*).

Big Finish Productions, whose *Lost Stories* range adapted an abandoned season of Sixth Doctor episodes for audio in 2009, before following up with more of the same for the First and Second Doctors last year, are releasing four of the forgotten 1990 stories over the next few months. "It was something that was in the back of my mind while we were doing the Colin Baker lost season," recalls the series' producer, David Richardson, "and whilst that was happening, I was at a convention in Newcastle, and Sylvester McCoy came up to me and suggested the idea. Jason [Haigh-Ellery, Big Finish boss] was around, and also Gary Russell from Cardiff – everybody being in the same place together meant the suggestion had been green-lit within a couple of hours and we were underway!"

The next step was to get Andrew Cartmel – who was the script editor on *Doctor Who* in the late 1980s – back on board. "At first it was quite a tentative enquiry, but when it became obvious that Big Finish was actually serious about doing the stories and doing them properly, I was just delighted, really," Andrew smiles. "It felt very strange, as you can imagine, because the series never happened, and I'd got into a frame of mind where I didn't think it ever *was* going to happen."

Looking at how much has been said about the stories over the years, and the level of detail that numerous interviews and articles have gone into, it would be fair to assume that Andrew's plans were fairly concrete, but that's not actually the case. "I think this series was in a sketchier position than the previous *Lost Stories* we'd done," nods David. "I hadn't seen any original paperwork. I know that Andrew had been working on the show back in the late 1980s, and they'd mapped out what the series was going to be, and he's taken the groundwork that was done then and gone on to develop it. This is taking what had been started back then, the foundations, and going ahead and building on them."

"There were no scripts as such," adds Andrew. "This wasn't the first time we'd revisited the lost season over the years: a long time ago, there was an article for a magazine called *Dreamwatch*, and we investigated stuff and fleshed out the existing sketches that we had. I gathered all those, and had a look on the net, but most of what we had was in our heads. I just spoke to Ben [Aaronovitch] and Marc [Platt, his co-writers] about what we had, and they remembered a surprising amount, especially about the one we're calling *Crime of the Century*. It came back to life in my mind when I'd had a chance to discuss it with the others, really."

"I was a bit shocked, when I came to write it, how much had been written *about* it," laughs Ben, who's the co-writer of the fourth story. "We pulled together what we could find, and we were a bit surprised. It's in the 'fanon' now!" Did that influence Ben's writing process at all? "Not really. You can't construct it around what other people think you might have done. We sat down and said 'Okay, what were our intentions?' It was a bit like archaeology: you have the research, you find bits of bone, and sometimes you get more of a skull than others."

Even the accepted titles for the missing stories – *Earth Aid*, *Ice Time*, and *Crime of the Century*, for example – weren't definite; in fact, they were invented after the fact. "They're titles given to us by **Doctor Who Magazine**," sighs Andrew, wearily. "There was one specific article [**DWM** 255] about the missing season, and because the proposed episodes hadn't been given titles, they gave them titles. Which have stuck. I wouldn't have used them, but David Richardson thought it was important because the fans had come to think of them having those titles – except Marc really disliked *Ice Time*, so I put the case strongly, and we got that title changed. I didn't really like any of them, but I understood David's position, that he wanted to make this the most successful show possible for the fans, and that would improve their experience." ▶

> **"The stories have titles given to us by *Doctor Who Magazine*. I didn't really like any of them!"**
>
> ANDREW CARTMEL, FORMER SCRIPT EDITOR

McCoy is delighted to be reunited with Angela Bruce!

As such, *Ice Time* is being released as *Thin Ice*, but the other titles are staying true to **DWM**'s very own completely-made-up versions: *Crime of the Century* instead of Andrew's preferred *Action at a Distance*, for example, and *Earth Aid* rather than *Bad Destination*. It's also our fault that the brilliantly-titled *Blood and Iron* now has the name *Animal*, which it shares with a Muppet and a Ke$ha album. Letters of complaint to the usual address.

"One of the things I've learned from this job is that people will *always* create expectations," explains David, when we ask whether he's worried that fans will be disappointed if the audios don't live up to the versions they've spent 20 years imagining, "and you can't please them all the time. I think what we have here is a very solid, exciting series of *Doctor Who*. It's very much authentic to the period, it's got the tone of that era. This is a window into a time of *Doctor Who* that didn't actually happen."

But fan expectation must've added *some* pressure. "I just wanted to do a really good story for reasons of my own integrity, and because I love the series," shrugs Andrew. "I suppose there was pressure in the sense that, in some ways, people have got preconceived notions – as with the titles – but no, it didn't really affect me in that way. The pressure mostly came from wanting to do a really good job, having a shot at doing the show after all these years."

Something that's particularly interested fans since the Seventh Doctor *Lost Stories* were announced is the matter of Ace: in 1990, she would have left, "because at that point Sophie would have been ready to move on," says Andrew, "but that wasn't the situation when we were doing the audios, because obviously we're making these stories more than 20 years later, and there's no need to refresh the companion." Not only that, but Ace has since been given a future: she travels alongside the Doctor and Bernice Summerfield in a series of novels, and alongside the Doctor and Thomas 'Hex' Schofield in Big Finish's own original audio plays. And both fates depend on her sticking around.

"I know people have been concerned that by doing this, we're discrediting our own established continuity," acknowledges David, "but we've actually been very careful so it ties together beautifully." But shouldn't the first concern be to serve the story, the drama, and the characters, rather than making everything fit into a single straightforward timeline? "I think it's possible and important to marry the two, really. Continuity is important to our audience, and to me as well. There have been changes, but I think they're changes to stuff that I felt very strongly wouldn't have worked. I have to be honest, there were things Andrew fought for very strongly that I really felt I had to change for audio."

> **"The safe-cracking thing is irrelevant. It's just a groovy aspect to Raine's character..."**
>
> ANDREW CARTMEL

"I have quite fixed views," chuckles Andrew. "David's greatest contribution, because he'd done a lot of audio, was that he had a pretty good grasp of what you didn't need to do, what worked better. He was constantly saying 'It's good to do this...', and I hadn't had a long pedigree in writing audio so that was really helpful."

There's something creatively liberating about audio; it lacks limitations. As Ben points out, one of the stories is set in Russia, which would have been problematic on a 1980s *Doctor Who* budget: "We wouldn't have been able to afford Russia. Or anywhere that looked like Russia. Or even Russian actors."

"We did butt heads at various times; we did disagree about things," says Andrew, of the discussions with David. "I wanted more humour in one script, and he felt that undermined it. But I didn't feel at the end of the day that things had gone amiss because of that. Mostly, things came out well."

Who had the final say in those disagreements? "In terms of what material we ended up going, I'd say David was in charge of the administrative side and I was in charge of the creative side," Andrew says.

"Andrew was the driving force behind it," David agrees. "Generally, the way we work at Big Finish is that the producer oversees things and contributes ideas on the scripts, and I've done that to a large extent on this lost season, but I've also pulled back and left a lot of it to Andrew. He was there at the time, this was his series, so I've largely let him get on with it!"

So what *has* changed, and why? "Well I wouldn't say a great deal *changed*, because nothing was set in stone," points out Andrew. "There were broad outlines, general ideas that hadn't been nailed down. So in that sense, there wasn't a great deal of change."

For Sophie, changes are actually part of what's made the project feel authentic. "What's been so good is having Andrew here, in the studio, because it reminded me – although of course he never wrote a story for us, he was the script editor, and he knows the Seventh Doctor and Ace so well – it just reminded me of the Ace of that time. It was funny seeing him leaning forward to the director every now and then, making a suggestion or a tweak, because that's what happened when we were actually filming. There'd be constant suggestions or little rewrites."

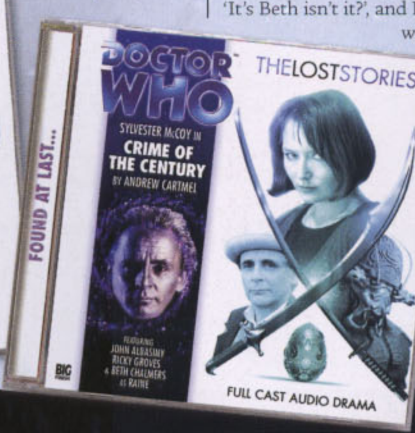
"It's a bit hard to say *why* things have changed without giving too much away," David adds, "but certainly our episode order is a bit different from that **DWM** article." That 1997 piece placed *Earth Aid*, which comes last in Big Finish's season, as the season première. "Andrew chose the order and it all makes sense to him, so I can only assume that it fits best this way. Another factor was that in those days, the series was made up of two four-part stories, and two three-part stories. Ideally, we need to do all four-part stories, because that's the format that works best on two CDs, so that meant we could flesh them out slightly. It's been done really seamlessly, I think, by Andrew.

"And having read the scripts and heard the edits, it certainly does make sense as a continuing story. There's a very strong story arc in this series. And really, the arc is the story of Raine, the new companion. It starts before Raine appears on the scene, as we meet members of her family, and then goes on to... things I can't explain yet."

Raine Creevy is played by Beth Chalmers. "I was 'involved in the casting'," recalls director Ken Bentley, "but to be honest with you, it quite literally went like this: David read the script, I read the script, David said, 'It's Beth isn't it?', and I agreed. We had a consensus within 30 seconds of sitting down to talk about the casting of Raine! We were working with Beth that day, so David and I decided to make the offer in the pub afterwards, then and there!"

"I was thrilled!" exclaims Beth, delightedly. "It's such an institution, such a long-running thing,

DOCTOR WHO
THE LOST STORIES
SYLVESTER McCOY & SOPHIE ALDRED IN
THIN ICE
BY MARC PLATT
FOUND AT LAST...
FEATURING BETH CHALMERS JOHN ALBASINY RICKY GROVES & NICHOLAS BRIGGS
BIG FINISH
FULL CAST AUDIO DRAMA



and it's quite nice to be a part of it. And now I'm a companion. I will always be a companion!"

"We knew everything about her except the name, really," says Ben, recalling the original discussions about the character. "We knew who she was, who her father was, how she'd be presented, how she would act. We wanted to do another active companion, but we didn't want it to look like Ace II. We wanted someone young, we wanted someone female, we wanted someone who could look after themself, but we wanted someone with a different background."

Raine, the legends tell us, was to be a safe-cracker, but unless there's a conspicuous safe which needs cracking in every other episode, that doesn't seem like a particularly detailed summation. "It is a limited description," admits Beth, "but it does say a lot about her, because she's very cool, I think. Very cool, calm, and collected in a way that I imagine a safe-cracker has to be. She's very intelligent. Deep down, she's got the burning issues of being very angry about her dad, and fighting against her upbringing, so she's got a lot of conflict going on which I think makes her a very 3D person. But yeah, on the surface, she's witty and intelligent – very like me! – and she's got that calm exterior."

The safe-cracking thing is "almost totally irrelevant," Andrew agrees. "It's just a groovy aspect to her character. She's a posh girl, who comes from a very interesting background because her father's a villain. He was an east end wide boy and, as is very often the case, wanted something different for his daughter, so he sent her to a finishing school; it's this very interesting blend of the underworld and the aristocracy. I've always loved companions that were fighters not screamers, and she is that, but in a totally different way from Ace; Ace is nearer in terms of her origins and background to Raine's dad, so that's interesting. Raine is a way of reinventing the ballsy, gutsy companion."

Does her character feel like a product of its time? "I don't know," ponders Beth. "Safe-cracking seems to me quite an old-fashioned skill..." But you have to sympathise with the *Doctor Who* production team – they'd already done teachers, journalists, scientists, aliens, robots... maybe a safe-cracker was the obvious next choice. "Ha ha, yes!" giggles Beth. "But it's still quite cool. As a person, she's not old-fashioned at all. She's not got old-fashioned values – she's very progressive, because anyone who's a safe-cracking arse-kicking woman isn't going to be old-fashioned!

"But the safe-cracking itself, I'm still trying to get my head around. I suppose she'd just be... not a thief, in modern times, because that's too mundane. It's classier than that; cat-burglarish. I can't think what the classy crimes are now... probably computer hacking, and fraud. The sort of thing where you go, 'God, I wish they hadn't done it – terrible person! – but a) they're rich, and b) they're *clever*!'"

"What's great about Raine is that she's really posh, so it sort of makes Ace into more of a rough diamond," points out Sophie Aldred when we ask her to compare both characters. "It's extremes, which is great fun. Raine's really good at cracking safes, Ace is really good at blowing things up!"

"She's smart, she's sassy, and she's got a wonderful rapport with the Doctor," David adds. "The dialogue sparkles between the pair of them. Everything that they'd planned is there, like her family history and relationship with her father which was all planned back in the 1980s. Andrew has realised that beautifully. I think part of the fascination with Raine is her family background, how she relates to her family and where that leads."

It sounds like we learn a lot about Raine over the course of the season. "Raine has a very distinct story that begins in *Thin Ice*, and then develops throughout the four adventures," David nods. "The whole series is about Raine's relationships with her father and the Doctor. What's been so wonderful about Raine is that because we knew Beth was playing her from a very early stage, we've been able to bring Beth's beautiful rich delivery into the character as we were writing. Andrew was sent recordings of Beth, so he could hear her voice as he worked on the first script we recorded, and then we were able to have the other writers along to the studio to hear her."

Giving the companion a strong, story-driving arc is something perhaps more associated with the series since 2005, isn't it? David's not sure. "Even Ace had a story arc," he points out, "though not as condensed as this."

"But we made up Ace's story on the fly," Andrew clarifies, "and it developed as we moved along through the second and third [Seventh Doctor] seasons. With Raine, it was much more concentrated: four stories, new companion, I could wrap my head around the whole thing."

Raine's unfolding storyline is not the only recurring element across the series. "There are a lot of returning characters, there are returning monsters – it feels very cohesive, very interesting, and I think very satisfying," David explains. Of those returning monsters, he adds that "the Metatraxi are ►

Marc Platt, one of the writers behind the lost Season 27...

The team behind *Earth Time*, the final story in the season...

a creation of Andrew and Ben's. I know that people have done illustrations of them over the years, and it was always known that they would be introduced in this season. What I hadn't appreciated was how *much* they're involved in the season – they do appear in some form across three of the four stories. They're an insect warrior race who have a strict code of conduct, and a particular conflict with the Doctor, which is quite interesting."

Big Finish's previous *Lost Stories* releases have all come from established eras of the series – they would, had they been made for TV, have slotted in between familiar stories, so we knew what we were likely to be getting stylistically and atmospherically before they were released. The 1990 season, however, follows on from episodes that had done some very different things with the Doctor's character, and doesn't have another season to lead into, so it could potentially go anywhere. What *does* the run feel like?

"It's freer," reckons Andrew, "and I think it has a more interesting tonal range. If you think of it like an orchestra, you've got certain sounds coming from the Doctor section, certain sounds coming from the Ace section, certain sounds coming from the villains' section; now, we've got the addition of the Raine section, and that was lovely. It was a richer tonal palette than the show had had before."

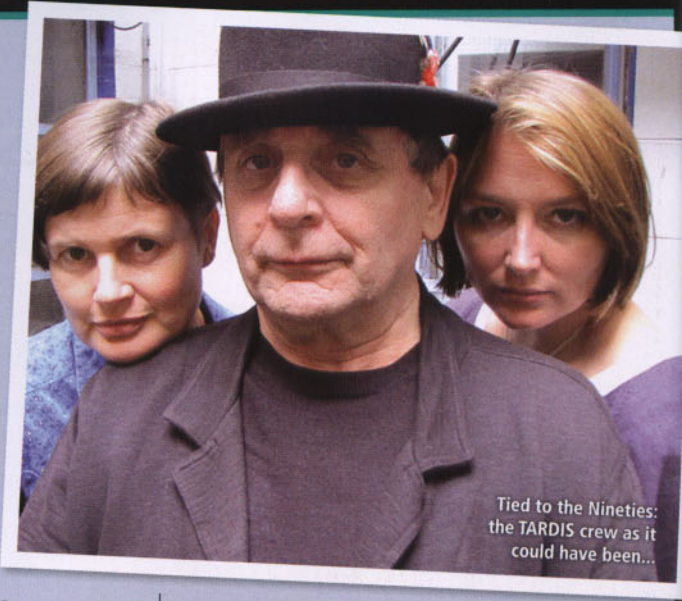
> **"The stories have a richer tonal palette than the show had before."**
>
> **ANDREW CARTMEL**

But if the finished products feel like they're imitating the style of 1980s television, that's a result of the scripts, rather than a conscious effort on Big Finish's part. "I don't tend to think of it in terms of how old it is and when it was written for," says Ken. "I'm not approaching this from the point of view that I need to recreate what they were attempting; I'm very much responding to the script and trying to tell that story well, in as entertaining and professional a way as I can. We will be using musical techniques that they were using musically in the 1980s, but it won't be a recreation. One of the great things about audio is that we can score things properly, because it helps to drive the story forward, so it will be scored very cinematically. We're going to refer to the period, but I'm not going to come in wearing a pair of drainpipe stonewashed jeans and a ski jacket in order to work on the production!"

Had these stories been made for television in 1990, they would have presumably led into further adventures for the Seventh Doctor and Raine. Is that door left open in the audio versions? "Well, it is self-contained," David says, "but we are bringing Raine back for another production which we haven't announced yet."

And that, Andrew says, is the icing on the cake of making the *Lost Stories*: "It's great that it's happened," he beams, "and it's even greater that it could continue..." DWM

Thin Ice, the first story of this series, is released on 30 April; £14.99 on CD and £12.99 to download. (See also page 75.) The next three releases follow monthly. Visit www.bigfinish.com *for more details.*



Tied to the Nineties: the TARDIS crew as it could have been...

RAINE MAN!

Former series script editor Andrew Cartmel remembers how companion Raine came about...

It was August 1989. Season 27 of *Doctor Who* was looming and the summer rain was falling on West London. I was sitting in my poky little script editor's office in Union House, overlooking Shepherds Bush Green and the endless snarling traffic. I stared out the window. I had some hard decisions to make. We all loved Sophie Aldred – and Ace – dearly. She'd brought to life to a brilliant character and provided a perfect foil for Sylvester's Seventh Doctor.

But as we moved into our fourth season featuring her at the Doctor's side, it was clear that she'd soon move on to other projects and we'd need a new companion.

The Doctor had always been, and was particularly in Sylvester's incarnation, an enigma wrapped inside a riddle. His character had to be somewhat alien, distant and untouchable. So it was absolutely crucial for his fellow travellers in the TARDIS to provide an easy route for the sympathy and the understanding of the audience. Also, he just needed somebody to talk to.

Sophie was proving to be a tough act to follow. How could we create a successor who wouldn't be a let-down? Trying to dream up a new companion, I decided the best starting point was to aim for a contrast with the character Sophie had created. There would be no point recasting the role if we just duplicated her traits. Ace had been tough, working class and streetwise. She'd always been ready for a brawl and had a slightly alarming enthusiasm for blowing things up. She had been unfailingly pretty and eye-catching, but fashion and glamour had not been a big priority for Ace.

So, as the rain drummed on the window, I began to piece together a portrait of our new companion. If Ace had been street-level, our new girl should be posh. If Ace was rough-edged, we would make the newcomer refined. Ace was gutsy; she'd be elegant. Since Ace's approach to problem solving had tended towards chucking monkey wrenches and high explosives, the new companion should have a more subtle touch. I was thinking of Swiss watches and precision work, but a watchmaker wasn't exactly exciting...

Talking to Ben Aaronovitch about it, the character began to come into focus. She would be a safe-cracker, of course. Charming, cultured, and more than capable of breaking into a heavily armoured strong box to lift some priceless gems. And so was born the scene which captured her essence and introduced her to the Doctor. We would have a party at a country house. A beautiful young woman would separate herself from the well heeled crowd, and drift upstairs. Here she would find a wall safe, remove her gloves, and spin the dial. The safe would yield to her expert touch, swing open, and there inside would be the Doctor.

"It took you long enough," he said.

Or words to that effect. We were very pleased. We knew we had something, and the character began to take shape.

When I'd sat in this same office and created the first brief for Ace (then called "Alf") I'd had a particular kind of character in mind. I liked the *Love and Rockets* comics by the Hernandez brothers. The characters in it were sort of science-fiction urban punks. Deeply feminine, but with Doc Marten boots and a smudge of motor oil on the cheek. That was where Ace came from. For the new companion I was drawing on a different source of inspiration, a vintage television series. The great, quirky British classic *The Avengers*. It featured a run of strong female sidekicks but, to my mind, the best by far was Emma Peel, played by Diana Rigg.

Our new heroine would be in the Emma Peel mould. Poised, aristocratic, beautiful... and kick-ass.

Which brought us to the most crucial aspect of this character, and the one facet where she would definitely not be a reversal of Ace. There have always been, broadly speaking, two kinds of companions, the fighter and the screamers. On the one hand you had Leela, brandishing a dagger. On the other you had Mel in a stripy blouse. The main role of a screamer like Mel was to flee and be terrified. It was largely in reaction against this kind of character that Ace had been created.

I abhorred the screamers. The Doctor's companions should be spunky, not spineless. Resourceful rather than petrified. And this would be the vital common attribute shared by Ace and our new heroine. The new girl would be as genteel, aristocratic and classy as you like. But she would also be a fighter. Her approach might be a little different to Ace's, but her heart would be in the same place. And it would be a heart like a lion's.

The new companion's background would be fleshed out in discussions with Marc Platt and Ben. She would have a father who was a classic London villain, an East End gangster who wanted a different and better life for his daughter. So she would come to safe cracking by way of the finest finishing schools. The groundwork for the character would be laid in Marc's Ice Warrior story. In fact, we could have her born in that story. And the Doctor could be there when she arrived in the world.

Our new born heroine needed a name. Something soft and evocative, with a touch of poetry.

I looked out at the rain falling on the rooftops of London, and there it was. The final piece we needed to make her come to life. We had our new companion.

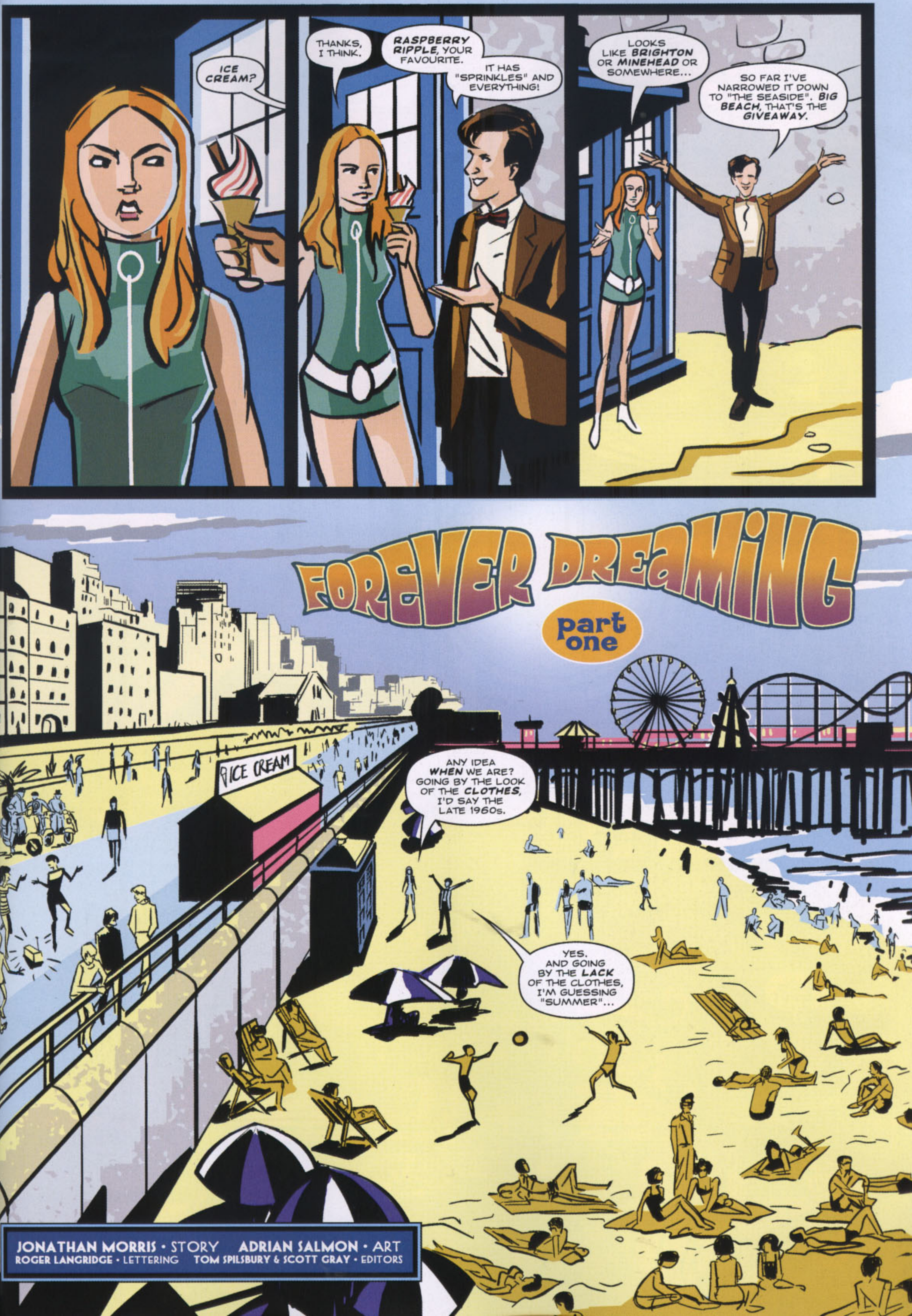
Dubbed Raine, at some point we gave her the surname Cunningham. But 20 years later, when she would finally make her début in a *Doctor Who* story, we had something newfangled called the internet, with search engines. And a quick look revealed that there really *was* a Raine Cunningham. So I borrowed the surname from a character in a stage play of mine, and she became Raine Creevy.

It's taken an awfully long time for Raine to finally walk up that staircase, crack that safe, and find the Doctor.

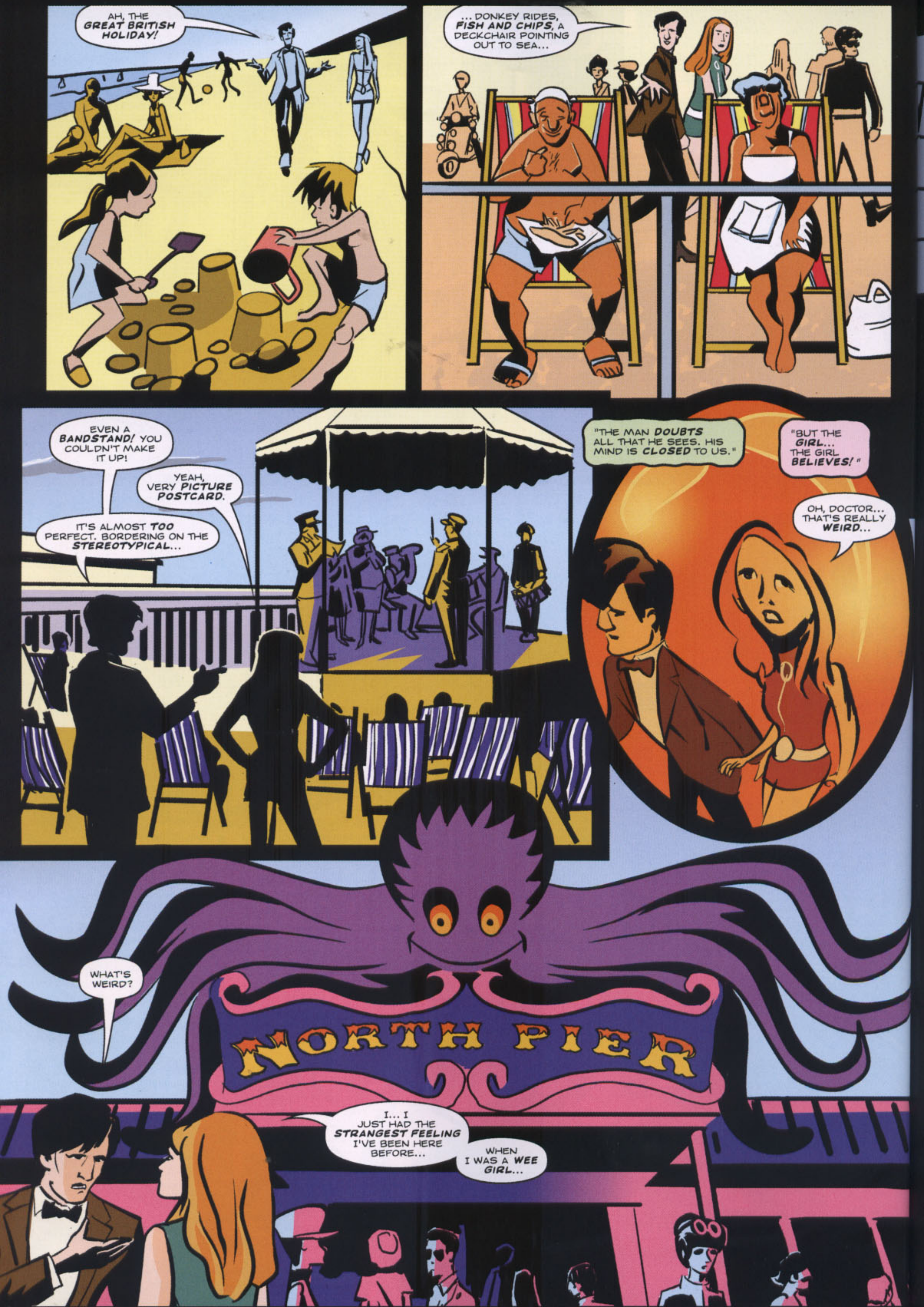
But I think it's been worth the wait.

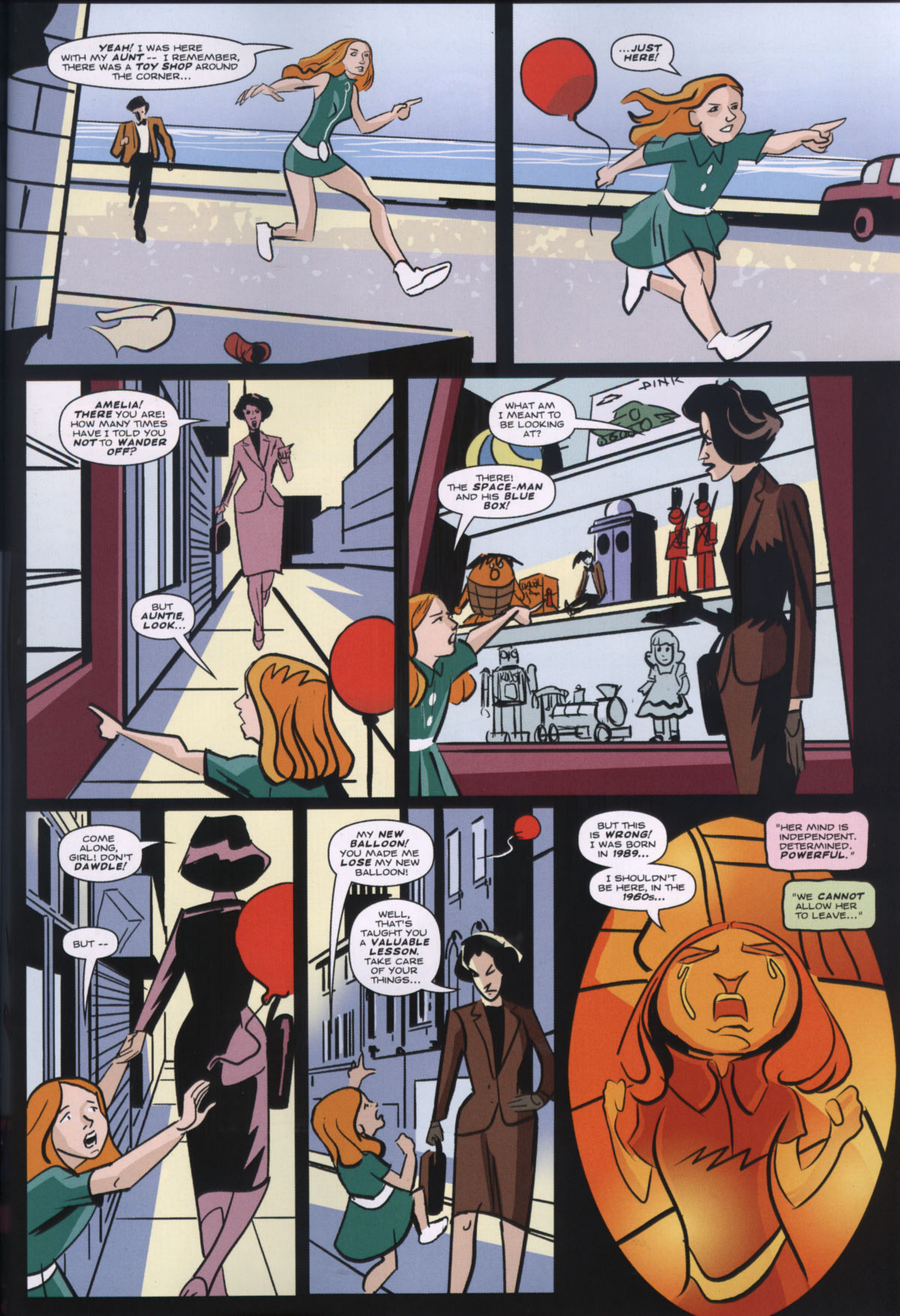
FOREVER DREAMING

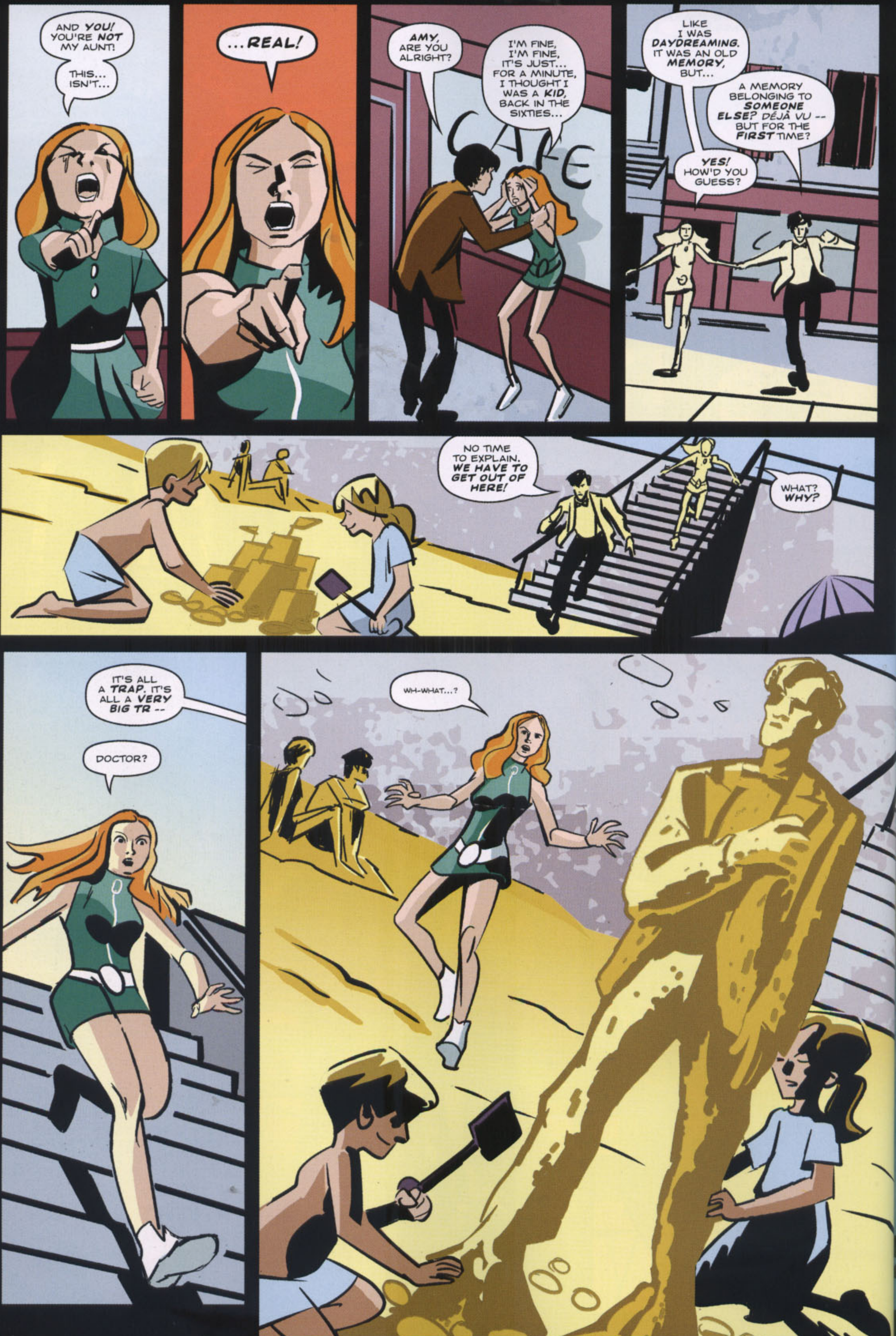
part one

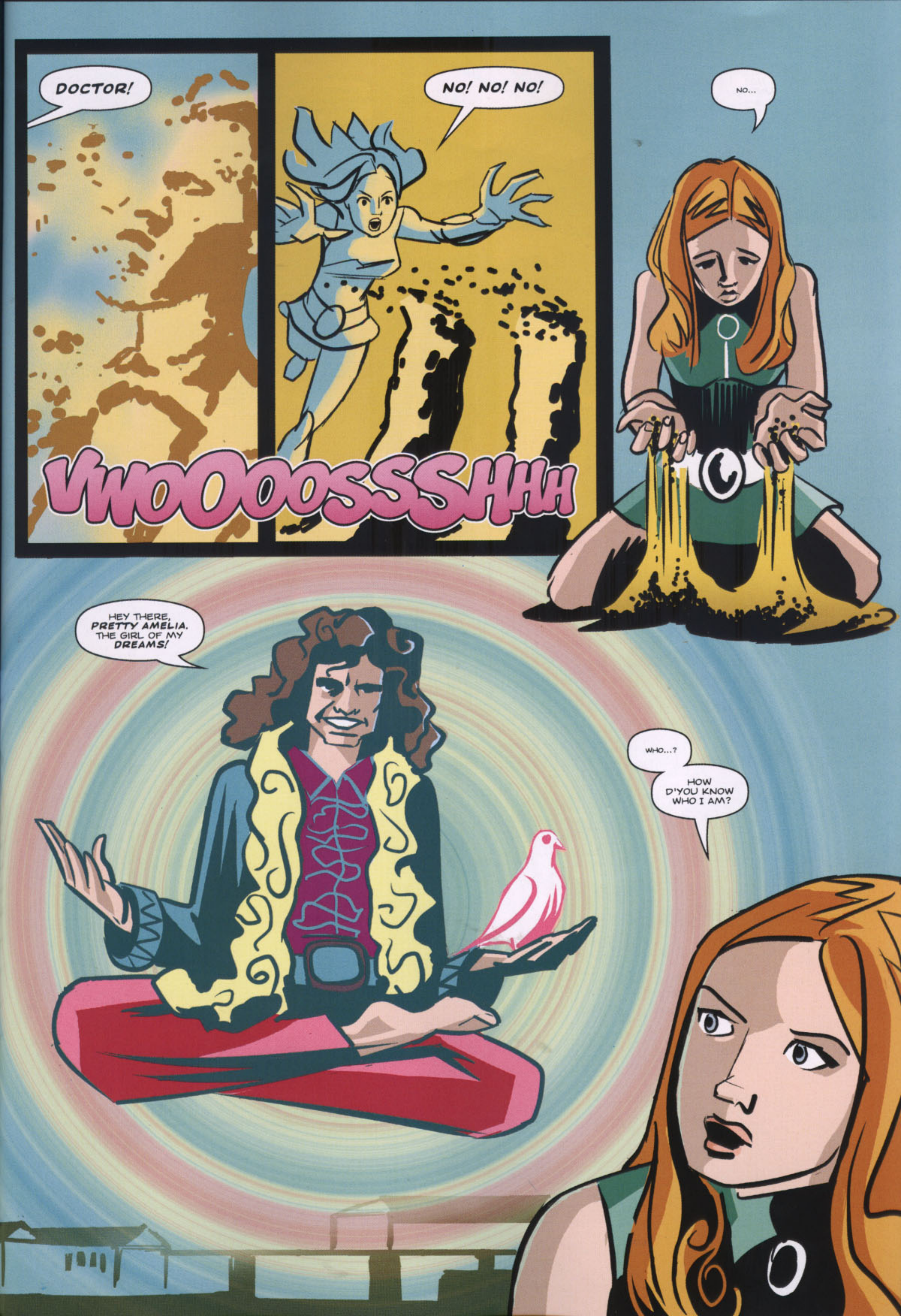

ICE CREAM?
THANKS, I THINK.
RASPBERRY RIPPLE, YOUR FAVOURITE.
IT HAS "SPRINKLES" AND EVERYTHING!
LOOKS LIKE *BRIGHTON* OR *MINEHEAD* OR SOMEWHERE...
SO FAR I'VE NARROWED IT DOWN TO "THE SEASIDE". *BIG BEACH*, THAT'S THE *GIVEAWAY.*
ICE CREAM
ANY IDEA *WHEN* WE ARE? GOING BY THE LOOK OF THE *CLOTHES*, I'D SAY THE LATE 1960s.
YES. AND GOING BY THE *LACK* OF THE CLOTHES, I'M GUESSING "SUMMER"...

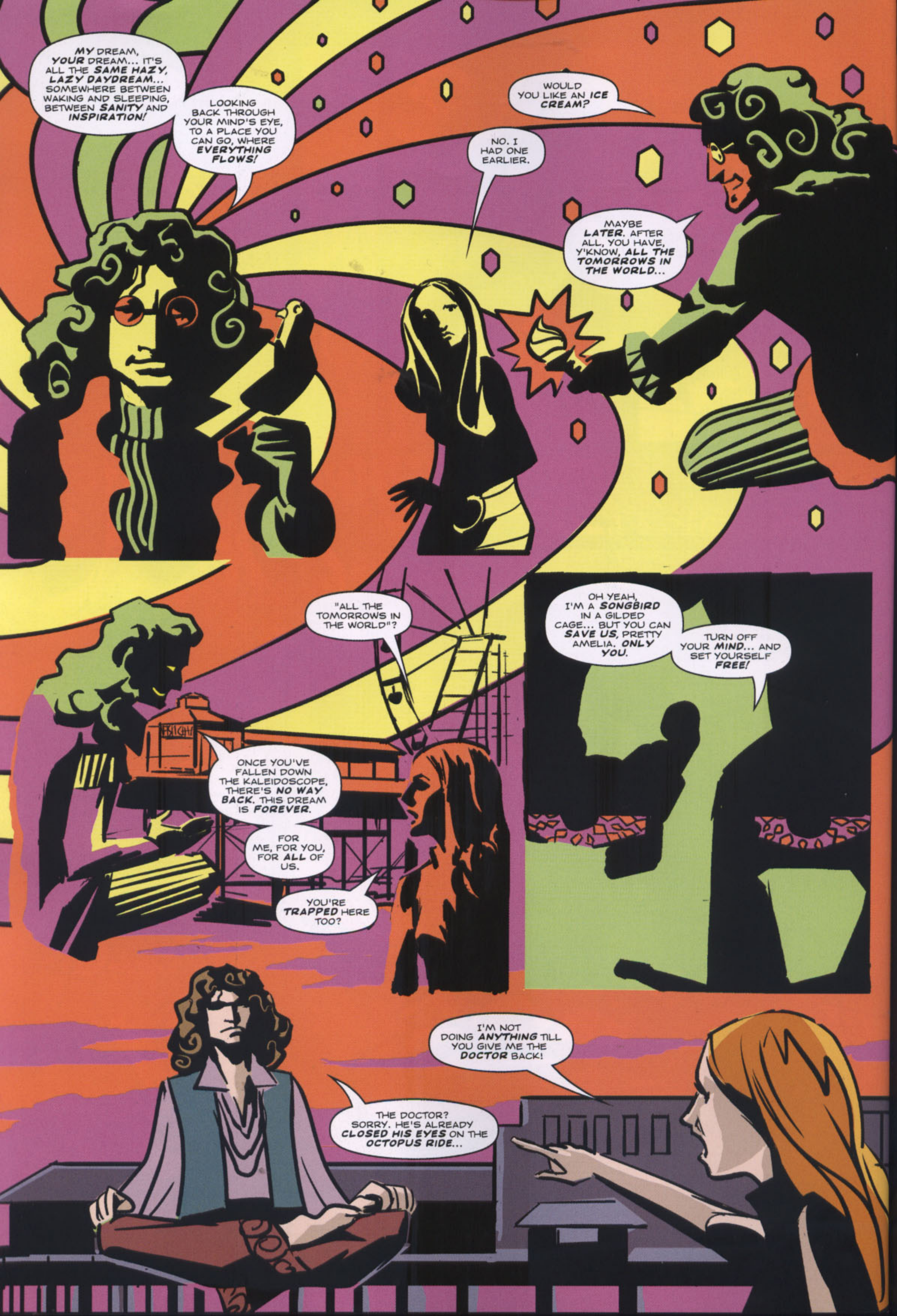
JONATHAN MORRIS • STORY **ADRIAN SALMON** • ART
ROGER LANGRIDGE • LETTERING **TOM SPILSBURY & SCOTT GRAY** • EDITORS

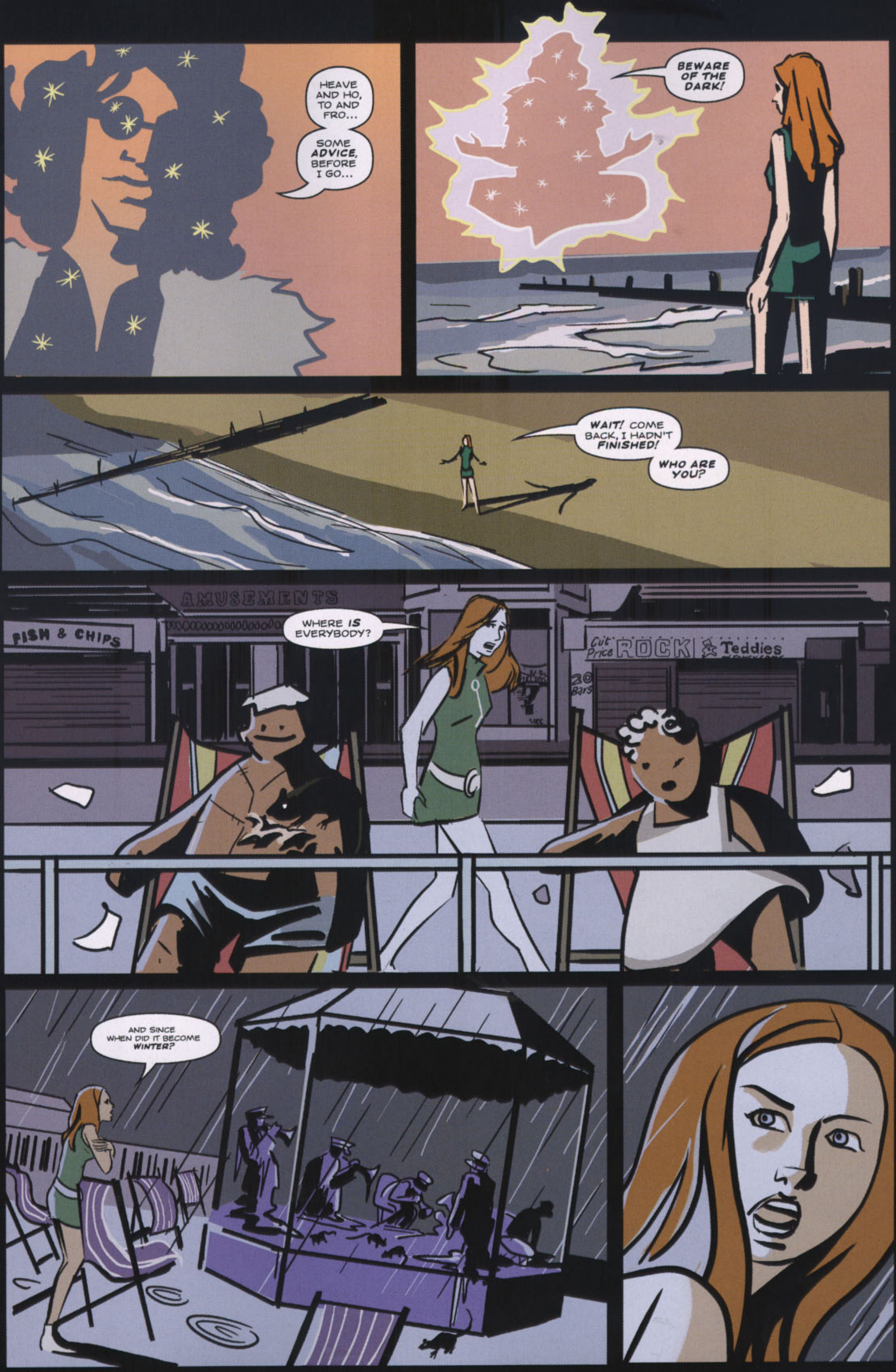

AH, THE **GREAT BRITISH HOLIDAY!**
... DONKEY RIDES, **FISH AND CHIPS,** A DECKCHAIR POINTING OUT TO SEA...
EVEN A **BANDSTAND!** YOU COULDN'T MAKE IT UP!
YEAH, VERY **PICTURE POSTCARD.**
IT'S ALMOST **TOO** PERFECT. BORDERING ON THE **STEREOTYPICAL...**
"THE MAN **DOUBTS** ALL THAT HE SEES. HIS MIND IS **CLOSED** TO US."
"BUT THE **GIRL...** THE GIRL **BELIEVES!**"
OH, DOCTOR... THAT'S REALLY **WEIRD...**
WHAT'S WEIRD?
NORTH PIER
I... I JUST HAD THE **STRANGEST FEELING** I'VE BEEN HERE BEFORE...
WHEN I WAS A **WEE GIRL...**

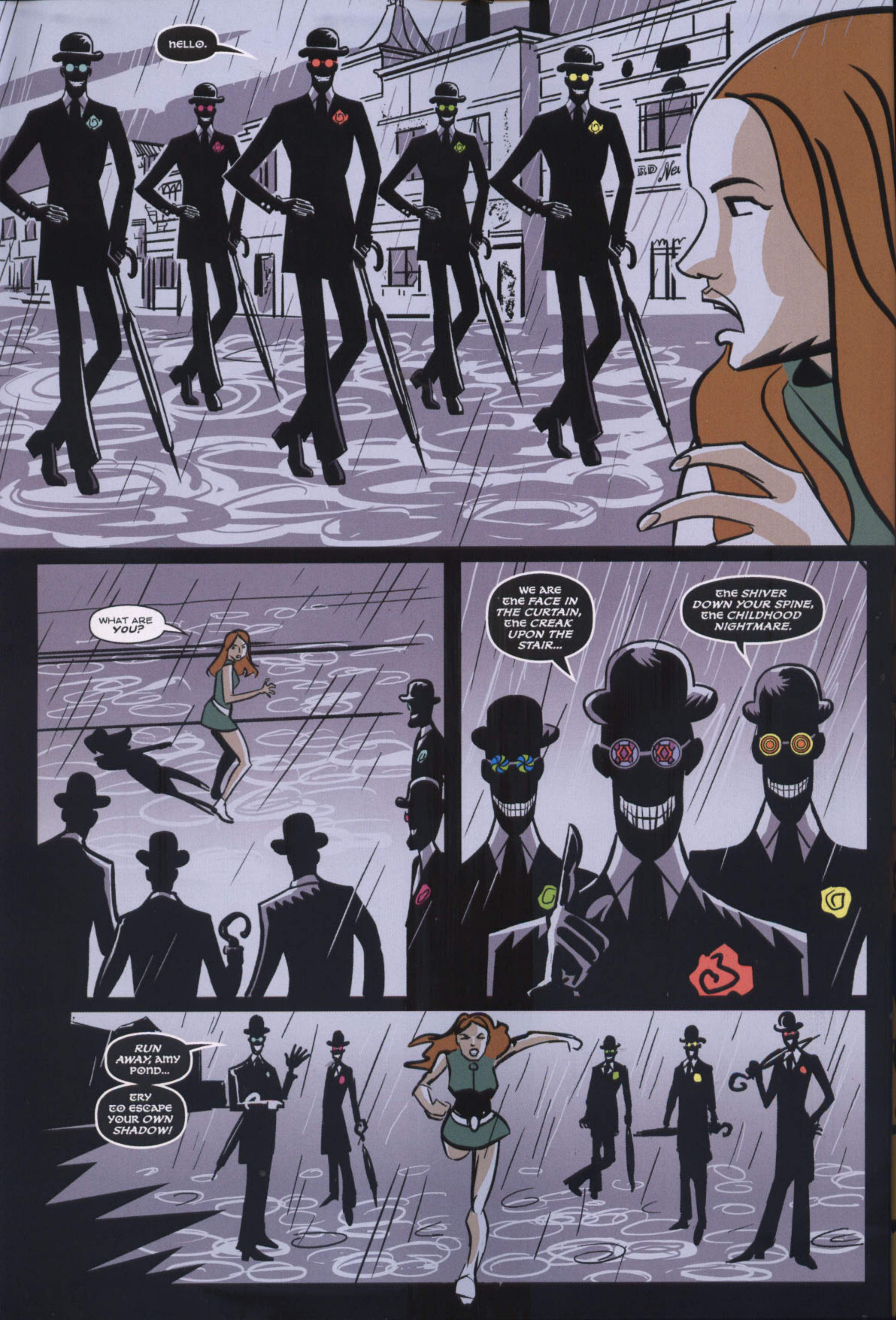

YEAH! I WAS HERE WITH MY AUNT -- I REMEMBER, THERE WAS A TOY SHOP AROUND THE CORNER...
...JUST HERE!
AMELIA! THERE YOU ARE! HOW MANY TIMES HAVE I TOLD YOU NOT TO WANDER OFF?
BUT AUNTIE, LOOK...
WHAT AM I MEANT TO BE LOOKING AT?
THERE! THE SPACE-MAN AND HIS BLUE BOX!
COME ALONG, GIRL! DON'T DAWDLE!
BUT --
MY NEW BALLOON! YOU MADE ME LOSE MY NEW BALLOON!
WELL, THAT'S TAUGHT YOU A VALUABLE LESSON. TAKE CARE OF YOUR THINGS...
BUT THIS IS WRONG! I WAS BORN IN 1989...
I SHOULDN'T BE HERE, IN THE 1960s...
"HER MIND IS INDEPENDENT. DETERMINED. POWERFUL."
"WE CANNOT ALLOW HER TO LEAVE..."

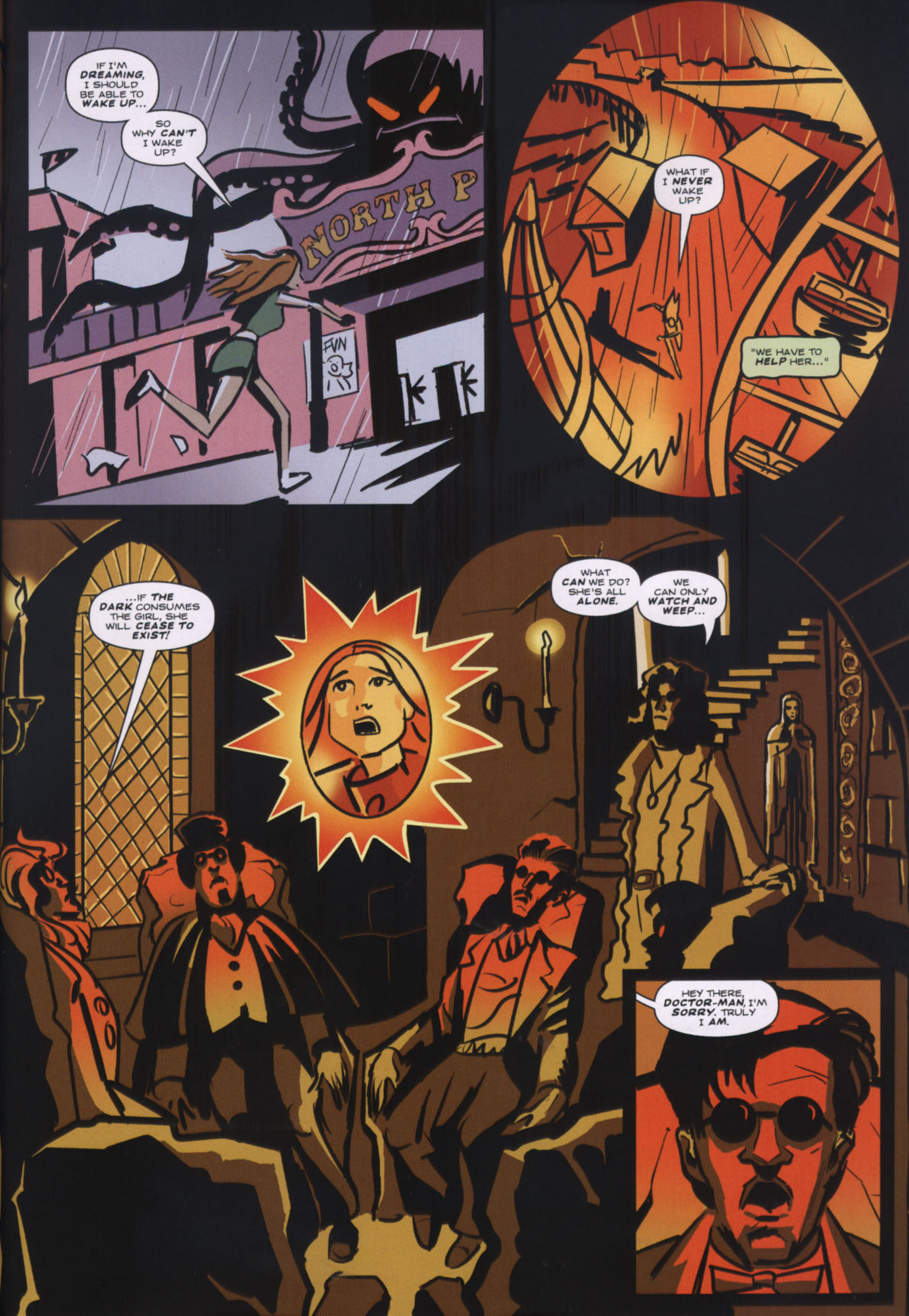

AND **YOU!** YOU'RE **NOT** MY AUNT!
THIS... ISN'T...
...**REAL!**
AMY, ARE YOU ALRIGHT?
I'M FINE, I'M FINE, IT'S JUST... FOR A MINUTE, I THOUGHT I WAS A **KID,** BACK IN THE SIXTIES...
CAFE
LIKE I WAS **DAYDREAMING.** IT WAS AN OLD **MEMORY,** BUT...
A MEMORY BELONGING TO **SOMEONE ELSE?** DÉJÀ VU -- BUT FOR THE **FIRST** TIME?
YES! HOW'D YOU GUESS?
NO TIME TO EXPLAIN. **WE HAVE TO GET OUT OF HERE!**
WHAT? **WHY?**
IT'S ALL A **TRAP.** IT'S ALL A **VERY BIG TR --**
DOCTOR?
WH-WHAT...?

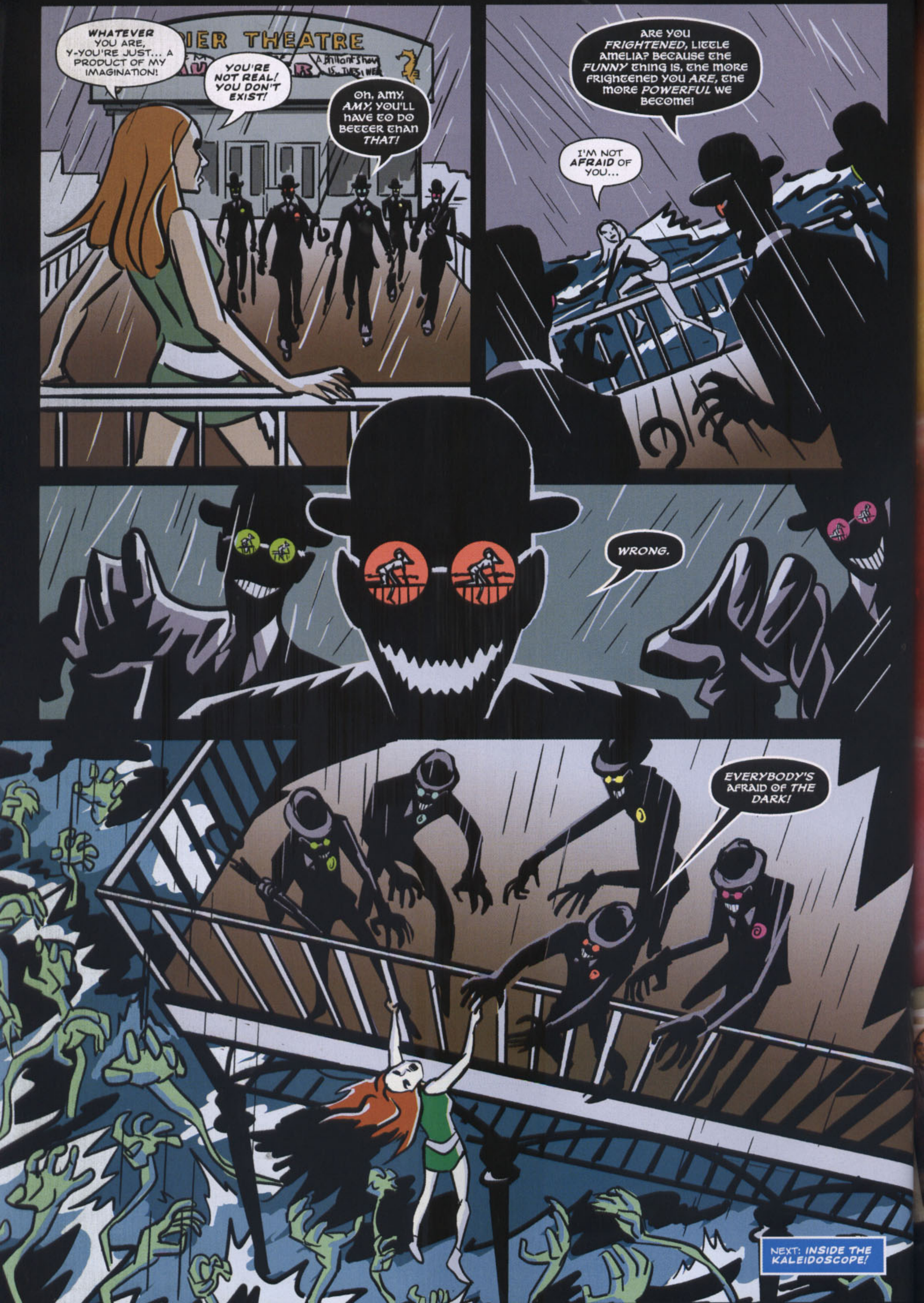

DOCTOR!
NO! NO! NO!
VWOOOOOSSSHHH
NO...
HEY THERE, PRETTY AMELIA. THE GIRL OF MY DREAMS!
WHO...?
HOW D'YOU KNOW WHO I AM?


MY DREAM, YOUR DREAM... IT'S ALL THE SAME HAZY, LAZY DAYDREAM... SOMEWHERE BETWEEN WAKING AND SLEEPING, BETWEEN SANITY AND INSPIRATION!
LOOKING BACK THROUGH YOUR MIND'S EYE, TO A PLACE YOU CAN GO, WHERE EVERYTHING FLOWS!
WOULD YOU LIKE AN ICE CREAM?
NO. I HAD ONE EARLIER.
MAYBE LATER. AFTER ALL, YOU HAVE, Y'KNOW, ALL THE TOMORROWS IN THE WORLD...
"ALL THE TOMORROWS IN THE WORLD"?
ONCE YOU'VE FALLEN DOWN THE KALEIDOSCOPE, THERE'S NO WAY BACK. THIS DREAM IS FOREVER.
FOR ME, FOR YOU, FOR ALL OF US.
YOU'RE TRAPPED HERE TOO?
OH YEAH, I'M A SONGBIRD IN A GILDED CAGE... BUT YOU CAN SAVE US, PRETTY AMELIA. ONLY YOU.
TURN OFF YOUR MIND... AND SET YOURSELF FREE!
I'M NOT DOING ANYTHING TILL YOU GIVE ME THE DOCTOR BACK!
THE DOCTOR? SORRY. HE'S ALREADY CLOSED HIS EYES ON THE OCTOPUS RIDE...


HEAVE AND HO, TO AND FRO...
SOME *ADVICE*, BEFORE I GO...
BEWARE OF THE DARK!
WAIT! COME BACK, I HADN'T *FINISHED!*
WHO ARE YOU?
AMUSEMENTS
FISH & CHIPS
Cut Price ROCK
Teddies
20 Bars
WHERE *IS* EVERYBODY?
AND SINCE WHEN DID IT BECOME *WINTER?*


hello.
RD Ne
WHAT ARE YOU?
WE ARE THE FACE IN THE CURTAIN, THE CREAK UPON THE STAIR...
THE SHIVER DOWN YOUR SPINE, THE CHILDHOOD NIGHTMARE.
RUN AWAY, AMY POND...
TRY TO ESCAPE YOUR OWN SHADOW!


IF I'M DREAMING, I SHOULD BE ABLE TO WAKE UP...
SO WHY CAN'T I WAKE UP?
NORTH P
FUN
WHAT IF I NEVER WAKE UP?
"WE HAVE TO HELP HER..."
...IF THE DARK CONSUMES THE GIRL, SHE WILL CEASE TO EXIST!
WHAT CAN WE DO? SHE'S ALL ALONE.
WE CAN ONLY WATCH AND WEEP...
HEY THERE, DOCTOR-MAN, I'M SORRY. TRULY I AM.


WHATEVER YOU ARE, Y-YOU'RE JUST... A PRODUCT OF MY IMAGINATION!
IER THEATRE
A Brilliant Show
IS... TUES, WE
YOU'RE NOT REAL! YOU DON'T EXIST!
Oh, AMY, AMY, YOU'LL HAVE TO DO BETTER THAN THAT!
ARE YOU FRIGHTENED, LITTLE AMELIA? BECAUSE THE FUNNY THING IS, THE MORE FRIGHTENED YOU ARE, THE MORE POWERFUL WE BECOME!
I'M NOT AFRAID OF YOU...
WRONG.
EVERYBODY'S AFRAID OF THE DARK!
NEXT: INSIDE THE KALEIDOSCOPE!

Discover the world of Sarah Jane Smith...

SPECIAL EDITION
DOCTOR WHO
MAGAZINE
THE OFFICIAL SERIES GUIDE!
116 PAGES OF NEW & EXCLUSIVE INFO & PICS!
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VOLUME TWO

PRISONER of the JUDOON
"You always want to re-establish the series' credentials, so you open with a big romp."
Shooting script
The EDDING of RAH JANE SMITH
"I wake up in the morning and think, what have I got today – Sarah Jane or exams?"
The NIGHTMARE MAN
"This year, when Luke goes off to university, Tommy's actually doing his exams."
DEATH of the DOCTOR

Out 21 April 2011 from WHSmith and all good newsagents, priced £6.99

Panini magazines

THE TIME TEAM

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 777 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 700 - ALIENS OF LONDON

PIGS WILL FLY!

Back to Earth with a bump! And yet another bunch of gassy aliens...

Compiled by **PAUL LANG** | Artwork by **ADRIAN SALMON**

"Ooh – a recap!" says a delighted Michael as *Aliens of London* kicks off with a look back at the events of *Rose*. "Shame we don't get Eccleston saying 'Previously, on *Doctor 'oo...*'"

"'Some stuff 'appened, an' it were bloody exciting," booms Chris, in his authentic Northern tones. The TARDIS materialises in Rose's estate, but why are we back in London so soon? "Does Rose need a change of clothes?" suggests Emma. "That T-shirt must hum a bit now."

No, she's off to visit her her mum, confident that she's only been away overnight. "But what's that? Discordant string section suddenly switching to the minor key? That's never good!" says Emma. Indeed not – the Doctor might have steered the TARDIS to the right place, but he's slightly out, time-wise.

"It's a year later?" says Michael. "This really brings home the effect that the Doctor has on his companions' lives. Poor old Sarah Jane Smith thought she came from 1980!"

"Not sure about Jackie dropping her mug," says Will. "Has anyone *ever* seen someone drop an item of crockery in shock?"

After the titles, we see a young boy up to no good, spray-painting something onto the TARDIS. But what does the graffiti say? "Bad Wolf – there's that phrase again," says Will. "It's clearly *a thing*..."

"I love how forward this policeman is about the relationship between Rose and the Doctor," says Emma. "But how odd a word is 'companion'? It's a bit creepy," says Michael. "He needs to start calling her his 'assistant'," decides Will. "That won't seem weird."

"I might not have mentioned this," mentions Michael, "but I bloody love Jackie Tyler. No flirting this time, she's only gone and slapped the Doctor in the face!"

LIKE THAT? WATCH THIS!

Terror of the Zygons pitted the Fourth Doctor against some other aliens with a talent for disguise...

CHRIS SAYS: A giant Loch-dwelling beastie, a sense of small-town claustrophobia and, most terrifying of all, the Brig in a kilt! Forget watching from behind the sofa – I had to build a fort from my furniture just to feel safe!

This story is an example of *Doctor Who* utilising horror and suspense to excellent effect. The idea that anyone – even trusted figures like Dukes or hospital staff – could really be a villainous visitor from another world has been done before, but only here does it seem to be such a terrifying concept, especially the scene in the barn with the faux Harry attacking Sarah Jane.

Move over Skrulls, get lost Pod People – the Zygons are the masters of disguise. And there isn't a zipper in sight.

Four alien experts arrive at 10 Downing Street...

DOWNING STREET IMAGE © ISTOCKPHOTO.COM/ JOHNNYGREIG

The Doctor and Rose head to the roof for some respite from the domestic drama. "That sky looks fake," says a disappointed Michael. "Is it a studio? Brings back memories of the Pertwee era."

The Team are shocked when Rose teases the Doctor for his reaction to getting a slap off her mum. "'You're so gay'? Steady on, Rose!" fumes Michael. "That just seems wrong," agrees Will. "I know it's what all the kids say, but I wish the Doctor's companion wasn't saying it's okay."

That's not the only surprise – there's also confusion about the Doctor's age, last given in *Time and the Rani* as 953. "So the Doctor is only 900 now?" says Michael, raising an eyebrow. "He's rounding down. Fibber!" Will's not fussed: "I'm going to be a good fan and pretend I didn't notice."

Suddenly, the reason for the shonky skyline whooshes overhead. "An alien spacecraft! And the pilot's emergency landing pattern involves a tour of London landmarks, before crashing outside the Nestene base!" says a thrilled Will. "The numbers on Big Ben were back to front, like the image is flipped. I'm going to pretend I didn't notice that either."

The Team like the cunning use of footage from BBC News 24 (as was) to deal with a big dollop of exposition, but Michael has a complaint. "This news reporter is far too melodramatic," he says. "I do like the American one, though."

"This is a job for UNIT," says Michael. "Perhaps that nice lady doctor at Albion Hospital is a UNIT agent in disguise?" Emma is enraptured with the mystery of the body. "I wish they'd show us!" she says. "I hope it's a Monoid."

No Monoids, alas, but we are about to meet the wonderful Harriet Jones. "That's Penelope 'The Legend' Wilton," notes Michael. "Another fantastic actor in the show. It's a far cry from Hale and Pace." Harriet announces herself as MP for Flydale North, although you may already know who she is. Amid the chaos at 10 Downing Street, she's seeking her scheduled audience with the Prime Minister – but the only people left in authority are a portly trio with serious flatulence problems.

"Farting? In *Doctor Who*? What would William Hartnell say?" says an appalled Will. "These three are clearly up to something – and something not involving subtlety," says Michael.

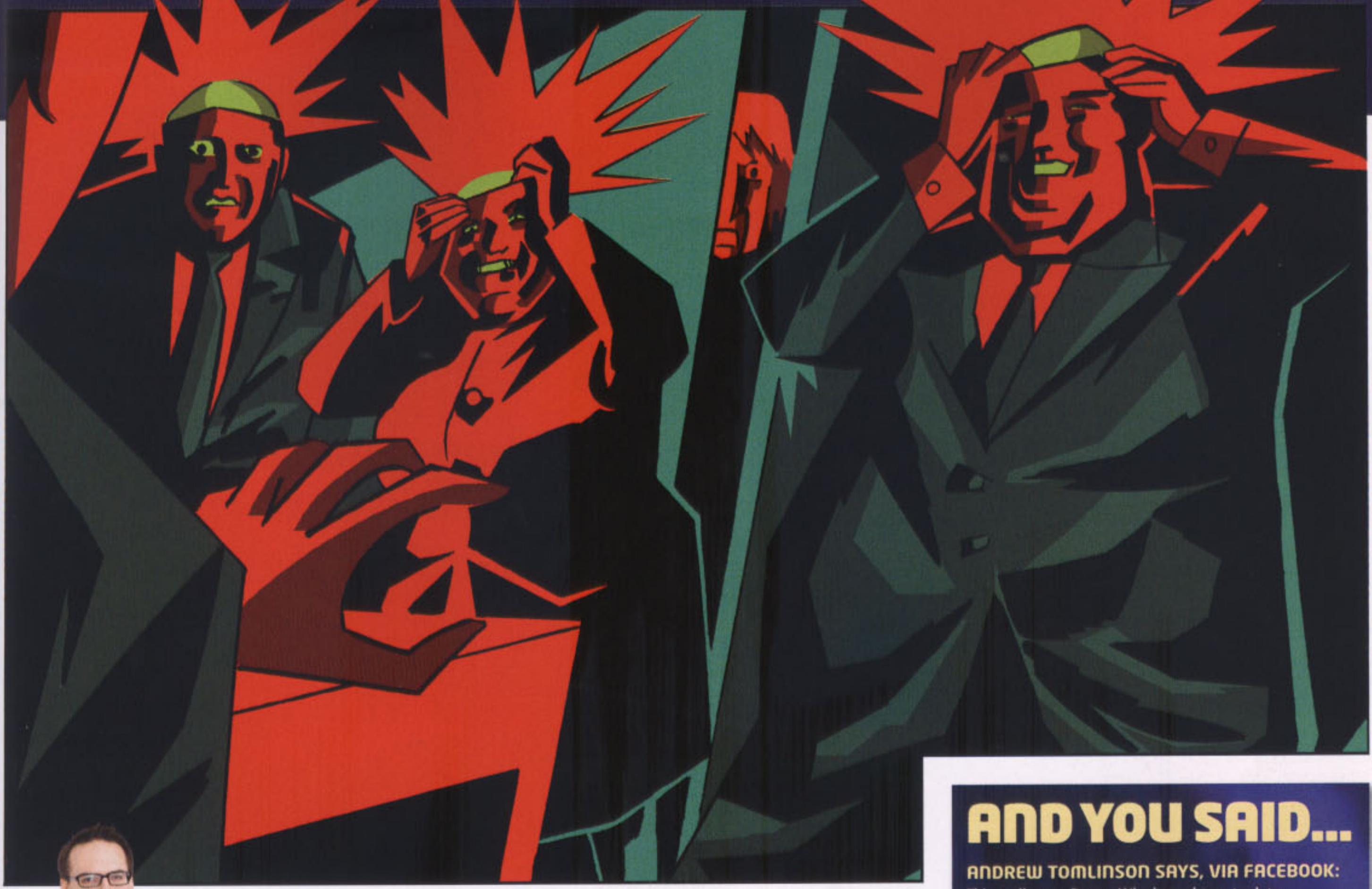
Back at the estate, the Doctor is trying to convince Rose they shouldn't get involved. "What the Doctor's saying about not wanting to interfere with the natural progression of humanity is great, but I have a feeling he's fibbing," says Emma. "This scene is lovely though," says Michael. "He's given her a key for the TARDIS! Companions never had their own key before."

Lovely as that may be, the Doctor was indeed fibbing, and he's soon off to Albion Hospital for a look at the alien body. "Ooh, it's spooky in this lab," says Michael. "But at the start of this episode the TARDIS arrives with a right old hullabaloo of noise and wind. So why don't the soldiers hear it now?"

The Doctor susses that the dead alien isn't quite as dead as everyone thought. "And it's a pig in a space suit!" squeals Will. "The Doctor's not happy with those soldiers when they shoot it. He does moral outrage so well." Finally, the Doctor is starting to piece things together. "Aliens faking aliens. What a brilliant concept!" says Chris, as the Doctor legs it. "Oh, and *now* we can hear the TARDIS. Those soldiers earlier were obviously deaf."

Round at Jackie's, Mickey has turned up – and he's not been having a great time of it. "It's pretty harsh that he's spent a year being accused of murder or kidnapping," sighs Chris. "I like the idea of the Doctor being more than just a boyfriend though," says Emma, as Mickey goads Rose. "Rose's reactions seem so much deeper than we've seen in a companion before."

Never mind Rose's reactions – something very exciting has happened, and Michael can barely contain himself. "Jackie in the TARDIS! Brilliant." In fact, it's all very domestic, as Mickey's there too.



"Farting? In *Doctor Who*? What would William Hartnell say?" – WILL

"'Funny way to invade, putting the world on red alert' - he's not so daft after all," notes Chris.

In the Cabinet Room, Harriet and General Asquith discover why Margaret, Joe and Oliver are having wind problems as they start to undo some handy hidden zips on their foreheads. Emma is struggling with what's going on. "One of them has now swapped bodies, but through the head? A head with a zip? I'm not too keen on this."

Elsewhere, Jackie is alerting the authorities to the presence of the Doctor. "All the keywords," giggles a delighted Michael. "That must be the UNIT hotline or something." The Doctor, scanning news reports from the TARDIS, sees the government assembling alien experts - including his old mates, UNIT. He and Rose are carted off by the army, while brave Mickey runs off. "The alien part of this story hasn't won me over yet, but the human aspects have been ace," declares Chris. "Rose and the Doctor's reaction to being taken to Downing Street is so sweet."

No sweetness for Jackie, though - she's got a visitor. "Oh. A fat, windy policeman. That's not a good sign," says Michael.

The Doctor and Rose are split up on arrival at Number 10, as he's taken off to join his fellow alien experts, and Chris isn't impressed by how slow our hero is being. "The Doctor's figured out why the aliens are faking aliens a bit too late," he complains. Luckily, General Asquith - or whatever it is that's now wearing his skin as a Onesie - has popped in to explain the plot. While he does that, Margaret is joining the dots for Rose and Harriet, and Jackie is being filled in by Commissioner Strickland. "I'm worried for Jackie," says Michael. "Has nobody noticed that policeman's zip?"

Chris is still annoyed at the Doctor. "Tell the experts to get out if they're in danger - don't just stand there watching zipper boy undoing his fly!" Wait a minute! Zipper boy? Everything starts to add up as the Slitheen start to reveal themselves. Well, almost everything. "There is no reason at all for the General to disrobe, is there?" says Will, who has given up pretending not to notice things.

"So, are these baddies giant green babies?" asks Chris. "I quite like the look of them, though. And it is a good, long look - *how* much time is it taking to set up this cliffhanger?"

"Do we really need three identical cliffhangers?" wonders Michael. "Somebody cut to the credits now!" Emma is also restless. "If it takes them so long to get their skin suits off, why isn't anyone running away?"

Several minutes later and it's (finally) all over. Well, not quite. "Noooooo!" howls Will. "Don't show us a Next Time trailer, showing everyone safe again after the cliffhanger!"

So, what did our Team make of it all? "That was a very odd episode," decides Michael, "really uneven in tone but with great character moments. It seems a real step backwards from the last two." Will agrees: "It wasn't as confident, was it? It really does show that it was the first one of the season to be made." Chris is not entirely impressed, "but as a set-up, it's good enough to whet my appetite for next week," while Emma has identified a more practical concern. "Surely big, freaky aliens that want to reveal themselves would have a zip down the *front* for easy access? Then there'd be no need for a five-minute Macarena to get out through the head." DWM

Will the Doctor, Rose, Harriet and Jackie escape death by Slitheen? Join us next month to find out. (Unless you've already watched the Next Time trailer, in which case you might as well turn straight to Gary Gillatt and see what he's saying about space hats or whatever.)

AND YOU SAID...

ANDREW TOMLINSON SAYS, VIA FACEBOOK: This really was *Doctor Who* brought up to date. Twelve months after running off with the Doctor, Rose returns to find Jackie in pieces, and Mickey a murder suspect. No jumping in the TARDIS and rewriting time, or just ignoring it – they deal with the consequences.

JR SOUTHALL SAYS, VIA FACEBOOK *Aliens of London* is a great big live-action cartoon romp, and the nearest that *Doctor Who* has ever come to replicating the fun of *Scooby-Doo*.

GREG DUNN SAYS, VIA FACEBOOK: The episode grounds *Doctor Who* in a world the viewers can identify with. It anchors the series within a broader context that is one of the biggest keys to its success in resonating with the modern audience.

DARREN CLARKE SAYS, VIA FACEBOOK: Quite a good political satire at the heart of the narrative, but the farting jokes get quite tedious by halfway through this episode. The best performance of the guest cast is Penelope Wilton as Harriet Jones, stealing every scene she is in.

The MP for Fly- oh, you know who she is.

PETER NOLAN SAYS, VIA FACEBOOK: The shame is that this is, at its heart, a dark, witty story tinged with real horror and proper satire. Unfortunately, it's saddled with a guest cast who plainly only vaguely remember *Doctor Who* as an ironic, camp, kids' show from the 1980s and so set the dials on their performances to *Paradise Towers*.

In Issue 434, The Time Team will watch the concluding part of this story, *World War Three*, and then, in Issue 435 it's time for *Dalek*! Send your comments to the usual address on page 12, or post them on the Time Team's Facebook thread at *www.facebook.com/doctorwhomagazine*.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	1,299
ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	214
ONE OR MORE REGULARS INCARCERATED....	259

THE FACT OF FICTION

DOCTOR WHO

With the series heading Stateside this month, DWM takes a look back at the only time the Americans made *Doctor Who*...

Feature by DAVID BAILEY

You young whippersnappers – with your trock, your Karen Gillan posters and your knife crime – won't remember this, but there was a time when the 1996 *Doctor Who* TV Movie was *it*. A full stop to more than 30 years of TV history. We had spent seven years praying and hoping for a return, then we got it and we pretty much kept our mouths shut from then on. "That was our chance," we thought, "and it was squandered."

Now, with *Doctor Who* at the heart of a whole new chapter of TV history, we can look back at the TV Movie and see it in its proper context. It's not a full stop; it's more of... well, a semi-colon.

Because it is the only original, televised *Doctor Who* in that long 16-year stretch between *Survival* (1989) and *Rose* (2005), it attracts a lot of attention. Can we look back and find within its 85 minutes any clues to the transition from 'old' *Doctor Who* to the twenty-first-century's version? Exactly how much significance should it be afforded in the wider world of the series? Because, let's be frank, it throws up some astonishing revelations that only the waviest of hand-waving can excuse. (And there's a lot of hand-waving coming up...) To put it bluntly: does it *count*?

From 1996 until the announcement of Russell T Davies' upcoming series in 2003, you bet your life it counted! It was all we had to go on – and, for all we knew, all we were ever going to get. When it arrived, and for years afterwards, it was the lifeblood of magazines such as this. Whole books, along with a special issue of DWM, were written about its genesis, tortured production and fraught filming. The recent re-release of the story in the *Revisitations 1* box set features one of the DVD series' finest 'making of' documentaries. There is no other *Doctor Who* story so well documented.

POLICE PUBLIC CALL BOX

And that's why we're not going to touch a great deal on the production throughout this feature: if you don't already know the details, I heartily recommend you seek out other writers' works (particularly Gary Russell's book *Regeneration*), as they have done a much better job than I could here.

The TV Movie changed the face of fandom as we had come to understand it throughout the 1990s. In just 85 minutes, it paraded a vision of our beloved series as in a funhouse mirror: misshapen, distorted, but still just about recognisable. Ever since, fans have struggled with a one or two *tiny* points raised by the script. It changed the series' spin-off fiction irreversibly. And it's this aspect of the story – as a bombshell whose shockwaves are still being felt – that we'll be examining in this *Fact of Fiction*.

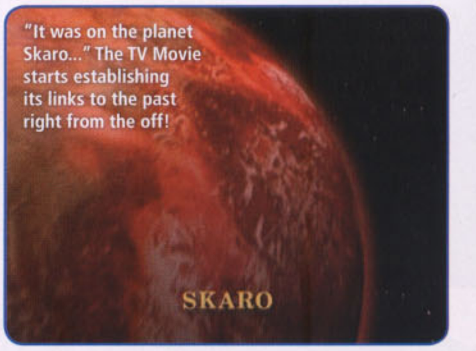
Hold on to your hats, everyone. It's going to be a bumpy ride...

THE TV MOVIE

FIRST TX: 14/27 May 1996 (US/UK)

On Skaro, the Master is on trial. Having been found guilty of his various crimes, he is executed – but not before making one final request. He asks that the Doctor return his ashes to their home planet, Gallifrey. "It was a request," the Eighth Doctor's narration (Paul McGann) tells us, "they should never have granted..."

- This is only the third time that the Doctor has 'narrated' his own adventures. At the opening of *The Deadly Assassin* (1976), he fills us in on a spot of Time Lord history. Prior to this, for the series' first ever repeat of a full story, a new introduction was recorded for *The Evil of the Daleks* (1967), in which the Doctor gives a 'story so far' recap to his new companion Zoe.
- It may seem odd that, of all the creatures of the universe, it is the evil, genocidal, *utterly insane* Daleks who get to carry out the Master's trial. You're right – it *is* odd. It's odd because they try the Master, and it's odd because these 'exterminate first, follow the proper judicial process later' lunatics have any kind of legal system at all! The latter shouldn't come as too much of a surprise, however: at the end of *Revelation of the Daleks* (1985), Davros is taken back to Skaro to stand trial for his crimes. The bigger questions, really, are why were they chosen to try the Master – and why do they let the Doctor, their ultimate mortal enemy, escape their homeworld alive? As with so many things in the TV Movie, the spin-off fiction has tied itself in knots in the years following to explain away this set-up. In Panini's *Doctor Who Annual 2006*, Russell T Davies' account of the Time War explains that, during the tensions that led to the conflict, President Romana signed a treaty with the Daleks known as the Act of Master Restitution. It is entirely possible that, as part of this treaty, the Daleks were given the honour of the Master's trial (they were probably still annoyed about his *Logopolis* (1981) stunt) – and that the Doctor, as a Time Lord emissary, was protected from violence.
- What about the Dalek voices? Do they fill their courtrooms with helium? Let's be kind and say that lawyer Daleks (they're probably the purple ones we never see) have particularly high-pitched voices.



"It was on the planet Skaro..." The TV Movie starts establishing its links to the past right from the off!

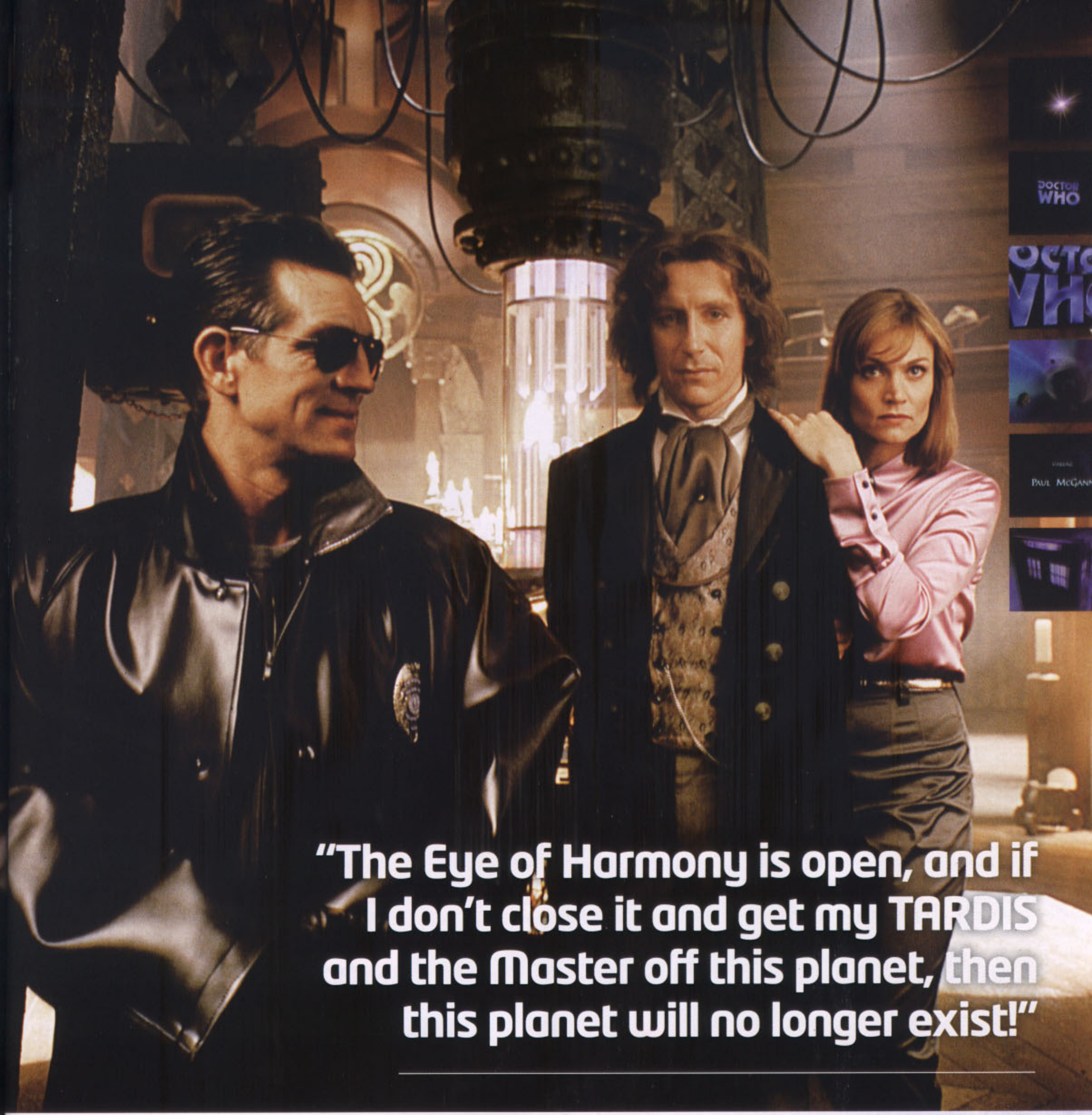
Cue titles!

- John Debney's version of the *Doctor Who* theme is the only one to open with the middle eight. It's also the first fully orchestrated version of the theme. It's also *horrific*. No, that's not fair. It's the first fully orchestrated version of the theme *to be used on the programme itself*.
- The logo is a slightly altered version of that seen on the title sequence between 1970 and 1973. It has been used ever since on most (but not all) *Doctor Who* merchandise featuring the first eight Doctors.

The TARDIS tumbles through time and space while, inside, the Seventh Doctor (Sylvester ►

ESSENTIAL INFO

- Essex-born executive producer Philip Segal was the driving force behind this whole project. Without him, there very likely wouldn't have been any *Doctor Who* between 1989 and 2005 – so blame/thank him. A long-time fan of the show, and an executive at various American TV studios throughout the 1980s and 1990s, Segal had previously attempted on several occasions to get the rights for a US *Doctor Who* production before finally finding success, with a bid from Universal, in January 1994. Two years of development followed – during which the infamous 'Leekley Bible', or 'The Chronicles of Doctor Who?' (outlined in the **DWM** Special Edition: *The Complete Eighth Doctor*, Panini Comics, 2003), shaped the vision of the show – before TV network Fox bought a one-off, two-hour (85 minutes plus ad breaks) *Doctor Who* TV movie.



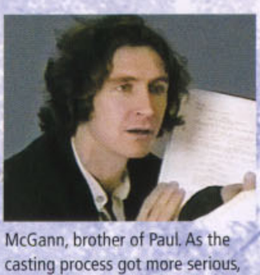
> "The Eye of Harmony is open, and if I don't close it and get my TARDIS and the Master off this planet, then this planet will no longer exist!"

■ Fox never really gave any indication of an intent to buy any more *Doctor Who*, so to call the TV Movie a 'pilot' would be wrong. Segal hoped that it might be what is known as a 'backdoor pilot' (stop sniggering at the back!); should it be a big hit, the thought was that maybe Fox would then consider the idea of buying into a full run of episodes. Certainly, the BBC was open to the idea of a series (contingent on continued US co-production), but Fox would only promise a second TV movie if the first was a success...

■ Which it wasn't. The TV Movie was broadcast in the US on 14 May 1996, and Fox scheduled it opposite the penultimate episode of that year's season of riotously popular sitcom *Roseanne*. The week before, Roseanne's husband Dan had suffered a heart attack at their daughter Darleen's wedding – and the US tuned in to see if he'd make it. *Doctor Who* got 5.6 million viewers – a 9% audience share – and that was pretty much that.

■ In the UK, however, it was a different story. Broadcast on 27 May 1996, on a bank holiday evening, it managed to pull in well over 9 million viewers. But, with the production of any further *Doctor Who* tied up in a transatlantic contract, this was still the end for the Eighth Doctor.

■ Segal and co-exec Peter Wragg had three dream actors they would have loved to have seen play the Doctor – Harrison Ford, Jim Carrey and Tom Hanks – who each turned them down in various kind-but-definite ways. Widening the net, they assembled a list of possibles, including Jim Broadbent (who played the Doctor in Comic Relief's *The Curse of Fatal Death*), Hugh Grant (ditto), Simon Callow (Dickens in *The Unquiet Dead* (2005)), and Derek Jacobi (the Master in *Utopia* (2007)). In the audition stages, the producers saw actors including Tony Slattery, Nathaniel Parker, John Sessions, Anthony Stewart Head (who'd go on to play *Buffy the Vampire Slayer*'s Giles) – and Mark McGann, brother of Paul. As the casting process got more serious, Irish actor Liam Cunningham became a favourite – until the BBC's co-exec Jo Wright suggested Paul McGann. Although Universal were a little nervous of using such a relative unknown, McGann's audition won everyone over.



■ Sylvester McCoy – probably remembering the rather shaky circumstances surrounding his own arrival on our screens as the Seventh Doctor – had always hoped to be able to return to properly 'hand over' the role to his successor. He was delighted to be asked, therefore, and leapt at the chance to appear in the TV Movie. The BBC was wary about seeing McCoy involved – he was the star of the show during its least successful years, after all – but Segal, who was also keen to establish the TV Movie's correct place in the continuing story of the series, stuck to his guns.

A new Doctor and a new companion.

◀ McCoy) carefully places the Master's remains in a metal casket, sealing the lock with the sonic screwdriver.

■ This is the only time the Seventh Doctor is ever seen to use the sonic screwdriver, which had been absent from the series since its destruction in *The Visitation* (1982). We can assume the TARDIS has grown a new one for the Doctor (as in *The Eleventh Hour* (2010)), perhaps when its interior changed so dramatically...

■ The interior of the TARDIS went through some traumatic changes during the *New Adventures* novel *Lungbarrow* by Marc Platt (Virgin Books, 1997); when it recovered, it had settled down into this spectacular new arrangement.

■ Through a bit more narration, the Doctor fills in new viewers on the rules of regeneration, explaining that each Time Lord has 13 lives and that the Master has come to the end of his final life. But this is a bit of an understatement, considering how many 'final' lives the Master has had. The Master who we first meet in *Terror of the Autons* (1971) is played by Roger Delgado - but this body would eventually rot away (as seen in *The Deadly Assassin*), before he 'stole' a whole new body in *The Keeper of Traken* (1981). From then until *Survival* (1989), the Master was played by Anthony Ainley. In the *New Adventures* novel *First Frontier* (Virgin Books, 1994), the Master has his regenerative capabilities restored and he enters another new incarnation - but, as revealed in the *Doctor Who* audio drama *Dust Breeding* (Big Finish, 2001), he is later exposed to a source of deadly radiation, which sends his body back to its post-Delgado decaying state and removes his ability to regenerate. Following this - and via a deal with Death (no, really - check out Big Finish's *Master* (2003)) - the Master's luck finally runs out in Skaro's courtroom (where he is played for the one and only time by Gordon Tipple).

■ The TARDIS toolkit contains a couple of fob watches. Odd place to keep a watch, don't you think...?

The Doctor relaxes with a cup of tea, a good book and some jazz...

■ The Doctor is listening to *In a Dream* sung by Pat Hodge; this 'stock' music was used when director Geoffrey Sax found that his first choice (*Swinging on a Star* by Bing Crosby) would have cost too much to use. The Seventh Doctor had previously expressed a liking of jazz, in *Silver Nemesis* (1988).

■ Producer Philip Segal was proud of the number of 'kisses to the past' he'd managed work into the TV Movie. Here, for a start, we see the first of many jelly babies to rear their delicious heads in this story. The Second Doctor first chowed down on jelly babies in *The Dominators* (1968), but it was the Fourth Doctor who most famously and frequently snacked on them. We also see the Doctor's '900 Year Diary' here - a reasonable development from the '500 Year Diary' first seen in *The Power of the Daleks* (1966).

■ The Doctor is reading *The Time Machine* by HG Wells. This book holds particular interest for the Doctor, as - in the *Doctor Who* universe anyway - it was based on young Herbert George's experiences with the Sixth Doctor in *Timelash* (1985).

Suddenly, the casket cracks open and a strange, oozing shape slinks out and makes its way into the TARDIS' controls. Sparks fly, the monitor reports a 'Critical Timing Malfunction' and the ship instigates an automatic emergency landing...

■ In the script, the Master's 'snake form' was referred to as a 'morphant'. *The Eight Doctors* by Terrance Dicks (BBC Books, 1997) gives it the name 'deathworm' and explains that the Master survived his execution by merging with the creature. This also explains the Master's new goo-spitting abilities later in the story.

Sylvester McCoy hands control of the TARDIS over to Paul McGann.

It's San Francisco 1999, a caption helpfully tells us. A gangland dispute escalates out of control and Chang Lee (Yee Jee Tso) finds himself cornered in an alley, a line of guns pointed at his head. Just then, a wind kicks up, and a strange sound heralds the arrival of a tall, blue box, which materialises out of thin air. The gang members open fire, but their bullets bounce off the box, protecting Lee – but not the occupant of the box. The Doctor steps outside and into a hail of bullets. Lee kneels to help him, calling an ambulance. The Doctor's eyes widen in fear as he sees the morphant slide out of the TARDIS' keyhole...

In the back of the ambulance, unaware that the morphant has followed them into the vehicle, Bruce (Eric Roberts) tends to the wounded Doctor. He has Chang Lee fill in a form on the Doctor's behalf...

■ Not knowing the Doctor's real name, Lee writes down 'John Smith' - which coincidentally is a pseudonym that Doctor has used occasionally since *The Wheel in Space* (1968).

■ Bruce's surname is given in the novelisation as Gerhardt.

At the hospital, the Doctor is x-rayed and nurse Curtis (Dolores Drake) is surprised to see two hearts. The surgeon, Dr Sallinger (John Novak), dismisses it as a double exposure and continues to remove the bullets from the Doctor's body. But his heart is still behaving abnormally, so they call in cardiologist Grace Holloway (Daphne Ashbrook)...

■ Throughout the hospital scenes, there are echoes of Dr Henderson's confused examination of the newly regenerated Third Doctor in *Spearhead from Space* (1970). In that earlier story, the Doctor's two hearts were revealed by x-ray - just like here.

Grace, meanwhile, is at the opera with her boyfriend Brian. Her pager goes off and so she dashes off to the hospital, still in her evening gown, leaving a disgruntled Brian behind.

■ Grace is watching Giacomo Puccini's 1904 opera *Madama Butterfly* - in which the title character, like the Seventh Doctor, takes ages to die and manages to make a heck of a racket while doing so...

In the operating theatre, Grace puts on a CD of *Madama Butterfly*, picking up the opera where she left off. The Doctor struggles against the anaesthetic, uttering terrible warnings about the Master, but finally he succumbs. Grace starts to work an arterial probe through the Doctor's chest to find out what is wrong with his heart – but she is confused by his strange physiology, and she ends up triggering a cardiac arrest, apparently killing him.

"If you don't stop making such a fuss, I'm gonna kill you." Grace gets to grips with 'the old Doctor'.

Doctor Seven relaxes in the TARDIS.

A kiss to the past: the Doctor's 900 Year Diary!

The Time Machine – an inspiational read.

That gloop is the Master!

'Producer Philip Segal was proud of the number of "kisses to the past" in the TV Movie, including the Doctor's Diary...'

Later, Grace speaks to Chang Lee, who takes the Doctor's possessions and says he will "tell his family." Grace realises, though, that he doesn't know the Doctor at all – but she's too slow to stop him as he dashes out of the hospital.

In the dead of night, Bruce's snoring keeps his wife, Miranda (Eliza Roberts), awake. Across the room, his jacket moves and the 'snake' slithers on to the floor, across the room and up on to Bruce's bed. It leaps into Bruce's open mouth, disappearing down his throat. He falls into a deep sleep and his wife, glad of the silence, does the same...

■ Miranda is played by Eric Roberts' real-life wife.

The Doctor's body is taken to the morgue. While the attendant, Pete (Will Sasso), is busy watching a movie on TV, something strange happens to the Doctor's corpse... His face distorts and twists, finally changing into that of a new man – the Eighth Doctor. He bashes his way out of the locker, and poor, terrified Pete faints dead away.

■ Pete is watching the famous 1931 movie version of Mary Shelley's *Frankenstein*, directed by James Whale.

The Doctor wanders the empty hospital corridors. In an abandoned and derelict ward, he spots his face in a shattered mirror. Confused, he falls to his knees, screaming at the sky, "Who am I?"

■ This isn't the first time the Doctor has suffered post-regenerative amnesia. The most serious case prior to this was in *Castrovalva* (1982).

Across the city, Bruce, his eyes green and snake-like, seems to be listening to the Doctor's cries...

■ The Master's strange eyes here are most likely a side-effect of his merging with the morphant/deathworm creature. It's also possible that they are caused by some residue of the energy that transformed him into a Cheetah Person in *Survival* (1989) – though, as we've seen above, much time has passed and many things have changed for the Master since then.

Now more lucid, the Doctor wanders the locker room at the hospital, looking for something to wear. He dismisses a long, striped, multi-coloured scarf and a Richard Nixon mask; before finally plumping for a Wild Bill Hickok outfit in a dark green velvet.

■ The scarf is obviously a nod to the Fourth Doctor's famous neckwear. (Although the Doctor doesn't know who he is, he definitely knows that whoever he is doesn't like violence. He pointedly dismisses the gun that accompanies the Wild Bill Hickok costume – even though we assume it must be fake.)

Chang Lee rifles through the Doctor's belongings: the sonic screwdriver, a yoyo, a fob watch and a strangely shaped object on the end of a chain...

■ The object is the TARDIS key. Although it is most often shown in the series as a normal Yale key, the key here is based on the more 'alien-looking' device introduced in *The Time Warrior* (1973-74) (though we don't get a good look at it until *Planet of the Spiders* (1974)); a similar design was last seen in *Ghost Light* (1989).

The hospital administrator, Dr Swift (Michael David Simms), tries to persuade Grace not to make a fuss over her unusual patient's death – or the fact the body has gone missing. He burns the x-ray evidence, telling her that he cannot afford to lose Grace over a simple mistake. Outraged, Grace quits her job.

As she departs the hospital, the Doctor follows her to her car. He leaps inside, and screams with pain at the arterial probe still in his chest. As he carefully removes it, Grace cannot believe her eyes – could this really be her patient from the night before? He begs her to drive him away from the hospital, "before they kill me again." Grace drives. ►

WHERE ELSE HAVE I SEEN...?

DAPHNE ASHBROOK (1963-) Dr Grace Holloway

TV appearances include: *Knight Rider: A Knight in Shining Armor* (1984) as Katherine Grainger; *Fame: Czech-Mate* (1984) as Sasha; *Street Hawk: Dog Eat Dog* (1985) as Deborah Shain; *The A-Team: Road Games* (1985) as Patty Sullivan; *The Fall Guy: Reel Trouble* (1985) as Casey; *Falcon Crest* (1988) as Kathryn Anderson (and 1983, as Leslie Perkins); *Star Trek: Deep Space Nine: Melora* (1993) as Melora; *JAG* (1995-1998) as Annie Pendry; *The O.C.* (2003-2006) as Dawn Atwood; *Ghost Whisperer: Big Chills* (2008) as Paula Wechsler

ERIC ROBERTS (1956-) The Master

Film appearances include: *The Cable Guy* (1996) as Eric Roberts; *Cecil B. DeMented* (2000) as Honey's ex-boyfriend; *The Dark Knight* (2008) as Salvatore Maroni
TV appearances include: *Frasier: Roz's Krantz & Gouldenstein Are Dead* (1997) as Chet; *The Odyssey* (1997) as Eurymachus; *Oz: Capital P* (1997) as Richard L'Italien; *Touched by an Angel: Made in the U.S.A.* (1999) as Nick Stratton; *Witchblade: Parabolic* (2002) as Lupo; *Justice League: War World*, Parts 1 and 2 (2002) and *For the Man Who Has Everything* (2004) as Mongul (voice); *Heroes* (2007-2010, various episodes) as Eric Thompson, Sr; *Chuck: Chuck Versus the Couch Lock* (2010) as Packard

YEE JEE TSO (1975-) Chang Lee

TV appearances include: *Sliders: Pilot* (1995) and *Fever* (1995) as Wing; *Highlander: Leader of the Pack* (1995) as Gerald; *The Outer Limits: Dead Man's Switch* (1997) as Hong; *Stargate SG-1: Absolute Power* (2001) as Technician; *Battlestar Galactica: Final Cut* (2005) as Staffer; *Smallville: Vengeance Chronicles* (2006) as Nick Yang; *Stargate: Atlantis: Doppelganger* (2007) and *Adrift* (2007) as Technician

■ The Doctor recognises Grace from his moments of consciousness during his operation, but his knowledge of her seems to run deeper than that. He tells her that she's "tired of life but afraid of dying" - it's almost as if he can read her mind. Now, we know that Time Lords do have some telepathic ability (see *The Three Doctors* (1972-73), for example), but this seems to be a slightly different ability - and this isn't the only example of it in this story...

Having callously killed Bruce's randy wife, the Master walks into the hospital in search of the Doctor's body. Curtis tells him the body has gone - and that Chang Lee has taken the Doctor's possessions. The Master leaves...

■ The Master pulls off a rotten fingernail in this scene, suggesting his stolen body is starting to fall apart. The Master's decay was originally a much larger part of the story, but Roberts found the prosthetics too uncomfortable to wear, so the idea was mostly dropped. (You can see a little bit of flaky skin towards the end of the story, however.)

The Doctor remembers who he is! Better still, he's nicked himself a nice new ladies' coat.

The Doctor and Grace arrive at her house to find the place empty. Brian has gone and taken all his possessions with him. Concerned he might still be unwell, Grace listens to the Doctor's chest - and is finally convinced that he has two hearts.

■ The Doctor sees a print of a Leonardo da Vinci sketch on the wall and claims, "he had a cold when he drew that." Judging from his chummy manner while in his home in *City of Death* (1979), the Fourth Doctor was already an acquaintance of the great artist - despite missing his chance to meet him in *The Masque of Mandragora* (1976). (The Doctor is still slightly amnesiac at this point. This could explain why he calls the painter 'da Vinci', which isn't his really his name.)

■ More namedropping. "I was with Puccini before he died," the Doctor claims. "He died before he could finish *Turandot*. Alfano finished it based on his notes." The Doctor says this like it should be some amazing revelation, something only he knew - but it's no secret that Franco Alfano finished the opera after Pucinni's death. (Paul McGann opts for the probably-more-correct, 'Turandoh' pronunciation of the opera's title here.)

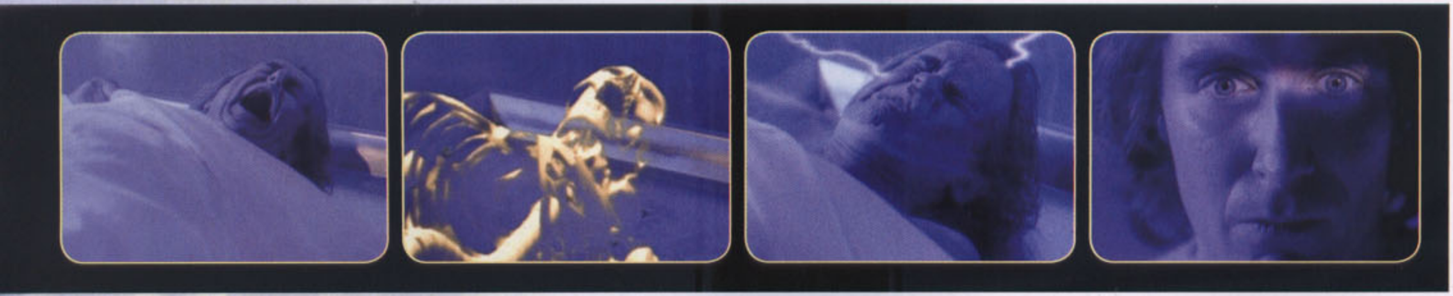
■ Here, we get the first hints that this is a slightly unusual regeneration. With the possible exception of the Second Doctor's regeneration (which happens off-screen between *The War Games* (1969) and *Spearhead from Space*), all other regenerations (right up to the present day) have been instant: there's a swoon, a *son et lumière*, and then the old Doctor is replaced by the new. All other regenerations apart from this one. "I was dead too long this time," the Doctor says - suggesting that a Time Lord's body has to actually die for regeneration to be triggered. "The anaesthetic almost destroyed the regenerative process." This unusual regeneration accounts for a lot of the strangeness in this story.

'The original plans for the series would have seen the Doctor searching for his father, Ulysses...'

■ The Doctor tells Grace, "I have thirteen lives." Or does he? Look closely and... Actually, you don't even need to look closely. Paul McGann had to later redub the word "thirteen" over the "twelve" he said during filming.

■ "The dead stay dead," says Grace. And the Doctor picks up on this with his weird telepathy again: "It was a childish dream that made you a doctor. You dreamt you could hold back death..." This seems to be a continuation of the "tired of life" theme from the earlier scene - and, as the rest of the story unfolds, the script will keep returning to this idea underpinning Grace's character. What a shame, then, that the scene that explains it all was cut! When she was a young girl, Grace's mother died, and she swore that she would do everything in her power to make sure no other child ever went through a similar experience - hence her decision to train as a doctor. Watch all these scenes with that in mind, and it brings a whole lot more sense and meaning to the table.

Chang Lee tries the key in the TARDIS lock, moving aside a fake keyhole covering to reveal a slot behind. He opens the door and steps inside



The Doctor shows off his manly new chest to an impressed Dr Holloway.

– to find an impossibly large space within. The doors swing shut behind him, and he steps into the console room, where he finds the Master waiting for him.

Chang Lee rests his hand against one of the girders that brace the ceiling of the console room. As if responding to his touch, the TARDIS console comes to life, lights flickering and a hum of energy building.

The Master explains that he is not Bruce. Although he is sceptical, Lee is powerless to resist when the Master removes his sunglasses, reveals his bright green eyes, and seems to mentally compel Lee to walk towards him. He demands Lee hand over the Doctor's possessions, and Lee does so.

■ The Master's ability to telepathically dominate humans was evident from his very first appearance – when he commands circus manager Luigi Rossini to do his bidding in *Terror of the Autons*.

The Master lies, saying the Doctor has stolen *his* body. The Master claims he will die unless the Doctor is brought to the TARDIS – and he persuades Lee to help him in his plans, threatening him with death if he refuses.

Grace and the Doctor go for a walk together and she questions him about his past...

■ Slowly, the Doctor's memories return to him. "I'm with my father," he recalls. "We're lying back in the grass, it's a warm Gallifreyan night... Gallifrey! This must be where I live – now, where is that?" This is the first ever mention of the Doctor's father in *Doctor Who*. The character would have likely gone on to play a big role, had the TV Movie turned into an ongoing concern. The original plans for the series would have seen the Doctor touring the universe on the trail of Ulysses, his father.

The Master tells Chang Lee that the TARDIS used to be his, and that the Doctor has committed unspeakable crimes while in possession of his body. The Master gives Lee a couple of bags full of gold dust as part payment for his assistance.

■ The Doctor – never one to care about gold and riches – most likely kept some gold dust around in case he met the Cybermen again. As we learnt in *Revenge of the Cybermen* (1975), these creatures have a fatal susceptibility to gold.

The Master leads Lee further into the TARDIS, using his touch to open the doors into the Cloister Room, where the Eye of Harmony sits at the heart of the TARDIS.

■ You heard that right. We'll come back to this shortly, but bear this in mind: at the very second this happened, some lifelong *Doctor Who* fans couldn't imagine anything more shocking, more offensive, than the idea that the Eye of Harmony – of all things! – could be found in the Doctor's TARDIS. And then, just as they'd mopped the splutter-spray from their chins, this happened:

The Master gets Lee to pull one of the reflector staves from its mooring at the edge of the Eye. A beam of light is revealed, and Lee looks into it. The Eye opens...

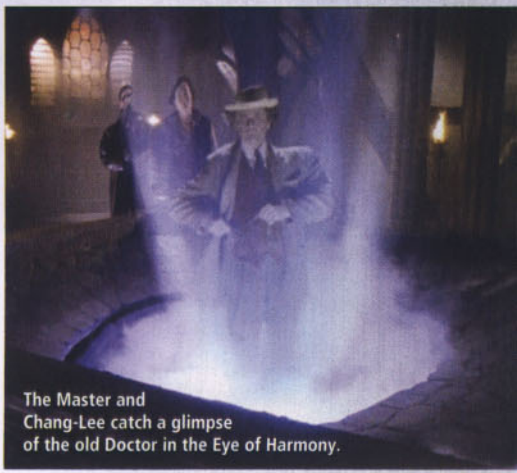
Across the city, the Doctor senses the opening of the Eye – and suddenly, he remembers everything about who he is. He grabs Grace and kisses her hard on the lips. "I am the Doctor!" he cries, before Grace asks for another kiss. Happily, he obliges.

■ Now, there wasn't much of an internet in 1996 – mainly just stuff with lots of dots and alts – but what little there was burst into (very slow, dial-up) flames at this very moment. Cameca's seduction of the Doctor (*The Aztecs* (1964)) became, for a few months, *the* most important thing ever to have happened in the series up to this point. The poor old woman and her cocoa were scrutinised every which way in an attempt to understand what just happened. One half of fandom seemed instantly at ease with the Doctor as a sexual being, the rest grabbed hold of any passing straw to explain away this kiss. (He was caught up in the moment, they cried. Then why did he kiss Grace, willingly and of sound mind, for a *second* time?) Looking back from today, after six years of the Doctor snogging anything that moves, this kiss seems positively chaste. But at the time, it was scandalous! First the Eye of Harmony, and now this! Luckily, breathless fans only had to deal with their outrage for a few, short, uncomfortable seconds before *this* happened:

The Eye projects an image of the Doctor's retina. "That's the retinal structure of the human eye," the Master says. "The Doctor is half human..."

■ Keep calm and carry on – we'll return to this later.

The Doctor's mind is filled with visions of the Master. He stops snogging, and realises that the Master plans to steal his body. The Doctor reveals this to Grace, along with the full truth of his identity. But it's all too much for Grace, who runs back to the safety of her house.



The Master and Chang-Lee catch a glimpse of the old Doctor in the Eye of Harmony.

■ With the Doctor's memory restored, it's time for a bit of an infodump. The Doctor describes the Eye of Harmony as "the power source at the heart of the TARDIS." Up to this point (and most notably in *The Deadly Assassin*), we had been led to believe that the Eye of Harmony – the captured remains of a black hole, harnessed by Rassilon as the source of all Time Lord power – was to be found on Gallifrey. To explain this discrepancy, popular fan theory has it that every TARDIS contains a link to the original Eye, from which it draws its power. (This theory is *almost* backed up by the official *Doctor Who* website – go to *www.bbc.co.uk*, search on 'eye of harmony', and do some digging!) You can see evidence of this possibility in the fact that, since the destruction of Gallifrey, the Doctor has had to find an alternative power source for his TARDIS (see *Boom Town* (2005)).

The Doctor outlines the Master's frankly boggling plan: "He wants me to look into the Eye. If I look into the Eye of Harmony, my soul will be destroyed, he will take my body..." As absurd as this sounds, I'm afraid we're just going to have to take this at face value! Later events pretty much prove that this is exactly what the Master is planning, and exactly how he hopes to achieve his aims. But more than that: "If the Eye of Harmony isn't closed, this planet will be sucked through it," the Doctor adds. This is in line with the threat posed by the Eye in *The Deadly Assassin*: had the Master succeeded in opening it, it would have consumed Gallifrey.

■ To foil the Master's plans, the Doctor explains, "I need to fix the timing mechanism on the TARDIS ►

Would you trust this man? Chang Lee would. The fool!

and close the Eye. I need an atomic clock..." Right at the top of the story, the dying Seventh Doctor muttered about a "timing malfunction" and needing an atomic clock. It seems likely, therefore, that the Doctor knew what the Master was planning to do all along – or at least, when he noticed the timing malfunction that brought him to Earth, he was able to put two and two together: the Master was responsible, the Eye was open, and the only thing that could fix it was an atomic clock. (Even the Master knows that the Doctor will be looking for an atomic clock – which suggests it's the logical solution to the problem.) Does this matter? Remember the fob watches in the toolkit? We'll put this all together soon...

■ The Doctor explains that TARDIS stands for "Time And Relative Dimension In Space," getting it correct for a whole new generation of mystified Americans.

The Doctor races to Grace's house, but she refuses to let him in. "We have until midnight!" he rather arbitrarily announces. As she calls for an ambulance to take the crazy Doctor away, he appears at her window and, to prove that the Eye is already warping the fabric of reality, he pushes his hand against the glass, bending it out of shape as if it were a sheet of rubber. He then steps right through the window.

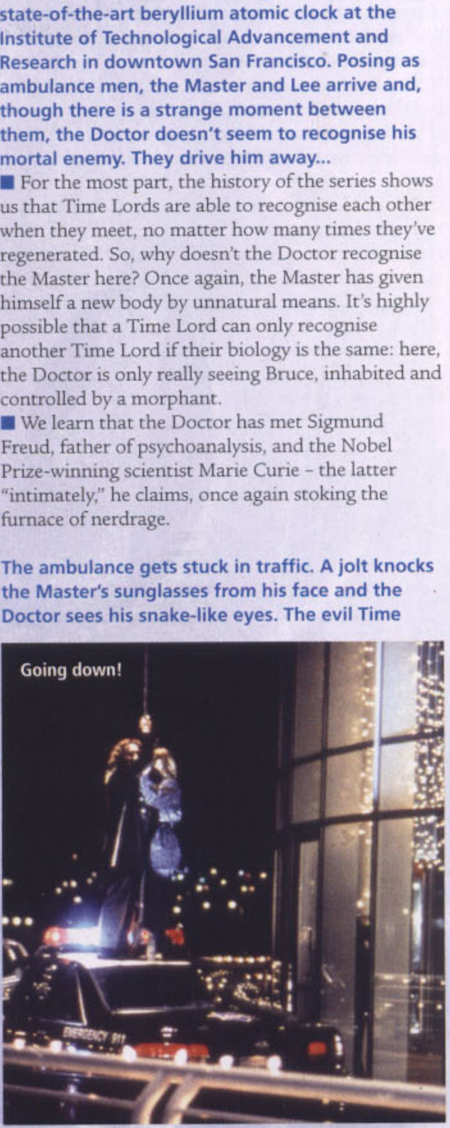
■ We can only assume that, at this moment, hundreds of people in revolving doors are going to get the shock of their lives...

The Doctor watches a TV news report about all the strange happenings caused by the open Eye. The reporters' talk turns to the New Year celebrations and the switching-on ceremony for a state-of-the-art beryllium atomic clock at the Institute of Technological Advancement and Research in downtown San Francisco. Posing as ambulance men, the Master and Lee arrive and, though there is a strange moment between them, the Doctor doesn't seem to recognise his mortal enemy. They drive him away...

■ For the most part, the history of the series shows us that Time Lords are able to recognise each other when they meet, no matter how many times they've regenerated. So, why doesn't the Doctor recognise the Master here? Once again, the Master has given himself a new body by unnatural means. It's highly possible that a Time Lord can only recognise another Time Lord if their biology is the same: here, the Doctor is only really seeing Bruce, inhabited and controlled by a morphant.

■ We learn that the Doctor has met Sigmund Freud, father of psychoanalysis, and the Nobel Prize-winning scientist Marie Curie – the latter "intimately," he claims, once again stoking the furnace of nerdrage.

The ambulance gets stuck in traffic. A jolt knocks the Master's sunglasses from his face and the Doctor sees his snake-like eyes. The evil Time Lord rears up and spits a gooey fluid across the ambulance. It lands on Grace's arm and burns her skin. The Doctor lets off a fire extinguisher in the Master's face and the two of them make a break for it...


Going down!

Grace gets cheeky with security!

> **'We learn that the Doctor knows not only Sigmund Freud but also Marie Curie – the latter "intimately," or so he claims...!'**

■ *Now* the Doctor recognises the Master – or, maybe, he recognises the symptoms of possession-by-morphant. This once again suggests that the Doctor has known how this whole mess would unfold right from the start.

The Doctor and Grace are stopped by a policeman. The Doctor offers the cop a jelly baby – but it's just a distraction so he can swipe his gun. The Doctor threatens to shoot himself if the policeman doesn't let them go, persuading Grace to come with him. She takes the gun and demanding the keys to the bike...

■ "I held back death," the Doctor points out as he pleads with Grace to trust him. "Look, I can't make your dream come true for ever, but I can make it come true today." If we accept that Grace's dream is to defy death, then these will turn out to be mightily prophetic words.

Grace and the Doctor scoot off on the cop's bike, while the Master and Lee give chase in the ambulance. They make it to ITAR – but they see that the Master's ambulance has got there before them. As Grace is on the board of trustees, she is able to get them into the party – but they are unable to sneak past security and get to the clock itself. They ask Professor Wagg (Dave Hurtubise) if they can see the clock up close, but he refuses. Instead, while they think of a plan, they wander the party and chat...

■ This story's most controversial question – is the Doctor really half-human? – hinges on a surprising bit of small talk in this scene. See the box out opposite for more...

During his chat with Wagg, the Doctor steals his ID badge and they sneak up to the clock itself. The Doctor removes a tiny piece of the device but as they walk away, they are apprehended by a young security guard, Gareth (Jeremy Radick). The Doctor offers Gareth some advice about his future and gives him a jelly baby. The Doctor and Grace leave a bemused Gareth to enjoy his sweet.

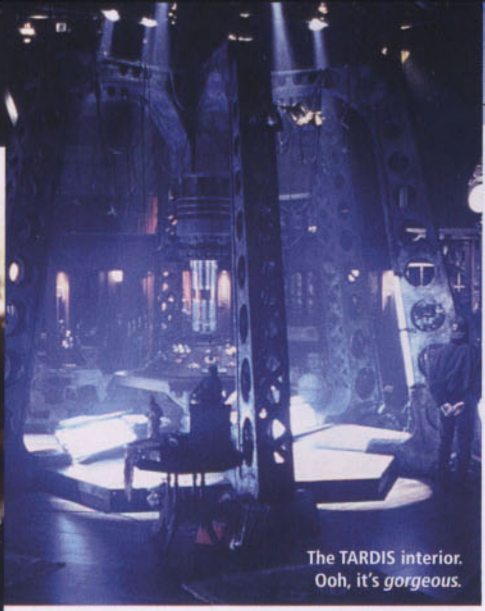
■ Gary Russell's novelisation of the TV Movie – the grandly titled *Doctor Who: The Novel of the Film*, if you please – features another young security guard called David Bailey.

Grace spots Chang Lee and the Master among the party guests. They run and hide – but not before they're also spotted by their enemies. The Doctor hits the fire alarm and they make a break for it, climbing a ladder to the roof. They slowly lower themselves to the ground outside ITAR using a firehose and leap back on to their motorbike, narrowly escaping the Master.

■ On the drive, Grace asks the Doctor, "So, do you know what's going to happen to me?" He refuses to reply, telling her that "The universe hangs by such a delicate thread of coincidences, it's useless to meddle with it – unless, like me, you're a Time Lord." Is it possible that, in this post-regenerative state, the Eighth Doctor still retains some of the strange omniscience of the Seventh? Are his glimpses of the future merely a side-effect of him being unable to 'control' his view of the complex web of time and space?

They arrive at the TARDIS – where the Doctor reveals he keeps a spare key in a "cubby hole above the P."

■ When she questions the TARDIS' appearance, the Doctor explains to Grace that "its cloaking device got stuck on a previous adventure." Yuck, obviously – but the Doctor is clearly choosing his words


The TARDIS interior. Ooh, it's *gorgeous.*

carefully here. He's explaining the chameleon circuit (first named as such in *Logopolis*) to an American raised on a sci-fi diet of *Star Trek*. Of *course* he's going to use the phrase "cloaking device" – he's in a hurry and doesn't have time to stop and explain!

As they enter the TARDIS, they hear the chiming of the cloister bell...

■ Speaking of *Logopolis*, that story was the first to feature the TARDIS' distinctive alarm system.

The Doctor is worried, as the TARDIS is running out of power. Grace hands him the beryllium chip and he plugs it into the console, successfully closing the Eye. Grace rubs her wrist, sore from the Master's gooey venom...

■ The Doctor – now less pushed for time – explains to Grace that the TARDIS is a "Type 40," as originally revealed in *The Deadly Assassin*.

Even though the Eye is closed, he realises that they are too late. He activates the TARDIS scanner, and the ceiling lights up with an image of the solar system. He sets the co-ordinates to one minute after midnight and watches as the image is torn apart. The Eye was open for too long and the damage is irreversible.

The Doctor realises he has to take the TARDIS back to a point before the Eye was opened, but the ship doesn't have enough energy to move through time – unless... The Doctor comes up with a plan to 'jump start' the TARDIS by pre-setting the co-ordinates to some time in the recent past, then diverting the power from the Eye straight into the console's "time rotor."

■ This is an acknowledgement that the time rotor (in this story, the central column in the middle of the console) isn't merely an indicator of the TARDIS' movement but an important part of the 'engines'.

The Doctor dives beneath the console to start his work – but just then, Grace succumbs to the Master's control, knocking the Doctor unconscious. Her eyes black, smirking wickedly, she turns to witness the arrival of the Master and Lee...

■ Since the Master has used far more subtle hypnosis to control humans before, and considering that Grace's domination seems to be connected to the goo on her wrist, perhaps the black eyes are a ►

INHUMAN NATURE

Okay, deep breath: Is the Doctor *really* half-human? In the scenes at ITAR, the Doctor tells Professor Wagg, "I'm half-human. [And then a pause...] On my mother's side." One thing can't be denied: had this pilot turned into a series, we would have found out this was true. But it didn't. All the on-screen evidence of this half-human business is to be found in this one story.

It is possible to read the Doctor's "mother's side" comment as a joke. He's pulling Wagg's leg, trying to unsettle him because he doesn't think much of the professor's pomposity. Watch it again. The pause helps! Desperate? Maybe. But it is difficult for some fans to accept the idea that the Doctor is half-human, and there's no other aspect of this story that has been so picked apart and explained away. So, is it possible to dismiss the 'half human' claim? Let's start grasping at some straws...

As they wander the floor of ITAR and chat, Grace asks the Doctor, "Why don't you have the ability to transform yourself into another species like that...?" And his reply? "Well, I do, you see, but only when I die." Considering the Doctor's earlier behaviour in the park – when he took a couple of minutes to explain 30-odd years of the series' history – it's easy to overlook this line. After all, it's delivered in a very chatty tone, as a little filler at the top of the scene. But look at the line! It offers the perfect explanation of what's gone on here. He *can* change species, but "only when I die" – and earlier he pointed out that the hospital's anaesthetic had left him "dead too long." So, there's something different about this regeneration: is it possible that, before his regeneration, the Doctor was all-Time Lord and now he's only half-Time Lord?

There are other things to consider, too: the fob watches, for example. In *Human Nature*/*The Family of Blood* (2007), the Tenth Doctor uses a piece of technology called the Chameleon Arch to turn himself into a human to avoid the attentions of the Family of Blood. The Doctor needed a way to turn himself back into a Time Lord once the coast was clear: his memories and true biology were stored in an ordinary-looking fob watch. While the *Human Nature* fob watch behaves differently to the one the Seventh Doctor was carrying when he was shot (Chang Lee opens it and hears a tinkling music-box tune, not whispers from seven previous lifetimes), you can still argue that there is a connection.

Consider also the Seventh Doctor's fondness for a manipulative long game. This Doctor often seemed to anticipate events, as if he had knowledge of the future. Earlier, we suggested that, once he realised the Master was still alive, the Doctor knew how this story would unfold. We don't know how much time passed between the TARDIS flying out of control and it crash-landing in San Francisco: is it possible the Doctor set his plan in motion before his 'death'? He could have primed the Chameleon Arch, setting his transformation into a half-human to trigger with his regeneration. (*Human Nature* showed us that the Chameleon Arch process is agonising – why not combine it with a traumatic regeneration and get them both over with at once?) He could also have set the TARDIS' isomorphic controls (see *Pyramids of Mars* (1975)) to respond only to people with human, or half-human, DNA – thereby scuppering any further interference from the Master. (Although 'Bruce' was a human shell, let's also assume the Doctor set the controls not to respond to any presence of morphant DNA. Also, look at Grace's question above. It ends with the words "like that." Like what? We're obviously coming in halfway through the conversation: the Doctor could have explained what had happened to Bruce, and she could be asking, "Can you change your species *like the Master*?") This change to the TARDIS' isomorphic controls would clarify why the ship is so responsive to Chang Lee's touch, and why the Master needs a human assistant to carry out his plan.

And one last thing about the Master. When he sees the Eighth Doctor's eye magnified in the image projected by the Eye of Harmony, he comments, "That's the retinal structure of the human eye. The Doctor is half-human! No wonder..." Those last two words come across like a 'that explains everything!' revelation, the Master realising this fundamental truth about his archenemy. But, just a little earlier, when Chang Lee enters the TARDIS to find the Master, it's easy to imagine that the evil Time Lord has been there for a while, trying – and failing – to get the TARDIS to respond to him. Chang Lee's touch wakes the TARDIS, enabling the Master to enact his plan – so maybe the Master means, "*No wonder* the TARDIS works for Lee, but not for me, if the Doctor has carried out some species-swapping shenanigans..."

Now, I said we'd be grasping at straws – but that long-winded explanation covers all the bases, and even offers some extra clues to some of the story's other oddities. But, as unpalatable as a half-human Doctor might be, do we really *have* to come up with an explanation at all? Is there anything in the history of *Doctor Who* up to 1996 that *contradicts* the idea of a half-human Doctor? Actually, no, there isn't. In fact, the idea of a half-human Doctor illuminates some niggling facts from throughout the series' history.

Way back in *The Sensorites* (1964), for example, the Doctor apparently only has one heart. Was this first incarnation of the Doctor a little *more* half-human than the ones that followed? And look at the Doctor's often difficult regenerative process, especially when compared with Romana's in *Destiny of the Daleks* (1979): other Time Lords seem to find regeneration simple, so is it the Doctor's half-humanity what makes it so painful for him? It's also worth considering the Doctor's seemingly endless fascination and borderline-obsessive love for the planet Earth and the human race.

Nothing in the show's history opposes the Eighth Doctor's claim that, "I'm half human on my mother's side." Even up to the present day, the Doctor has *never* explicitly and unequivocally stated, "My DNA is 100% Time Lord." So, like it or not, our alien hero may be that little bit less alien than we think...

The Doctor considers a new look for his eighth body.

The Master: a bit grumpy in the mornings, isn't he?

Curtis likes Bruce's Arnie impression.

"No way! Yes way!"

He's in there. And it's about time.

"I'm also half Dalek. On my father's side."

The Doctor keeps his eyes peeled.

A bad hair day for Doctor Who.

symptom of mind control powers granted by the Master's morphant biology?

The Doctor comes round to find himself strapped to a gurney. The mindless Grace leers over him while Lee gloats about all the riches the Master has promised him. The Doctor tries to persuade him he's been tricked – but the Master silences him as he arrives, and he's dressed for the occasion.

■ The Master appears to have raided the TARDIS wardrobe, digging out an appropriately Gallifreyan get-up. But if his body is really on the point of total collapse, doesn't it seem a little extreme to stop and pick out a new outfit? Well, this *is* the Master we're talking about. He's all about the sartorial elegance, and efficiency in the face of potential defeat has never been his strong suit.

The Master orders Grace to fit a grim-looking metal crown to the Doctor's head, designed to keep his eyes open. She then chains him up on a balcony overlooking the Eye. The Master commands Lee to open the Eye, while the Doctor begs Lee to see reason...

> **'Do all Time Lords have the capacity to "suck out" dangerous energy from pretty human girls? Or is it just a good excuse?'**

The Master bemoans the fact that "I have wasted all my lives because of you, Doctor" – and Lee realises the Doctor has been telling the truth. He refuses to help the Master – who breaks his neck for his betrayal. He grabs Grace and, with a kiss, removes the poison infecting her system.

■ Is this a Time Lord ability? Do they *all* have the capacity to 'suck out' dangerous energy from pretty human girls, using a method that looks very like a kiss? (See also *The Parting of the Ways* (2005).) If not, then it seems to offer a bloody good excuse.

The Master forces her head into the beam of light and the Eye rolls open once more. The light hits the reflector staves, engulfing the helpless Doctor. The Master runs to where the other end of the beam of light shines. Now, he is helpless, too. The Doctor tells Grace to run back to the console room. She desperately tries to reroute the power from the Eye to the rotor...

Midnight approaches, and the Doctor's fate seems sealed. The world is engulfed by storms and chaos. But Grace has been successful – energy surges through the rotor and the TARDIS dematerialises, entering temporal orbit.

■ As midnight approaches, we see the energies from the Eye of Harmony threatening a number of sites around the world, including Stonehenge, Moscow, Paris, New York and London. It is night time in all of those places – except Stonehenge, where it looks like it could possibly be dawn. (8.00am in the UK would match midnight in San Francisco.) Far from being strange, however, this is most likely an effect of the uncontrolled temporal energy leaking from the Eye of Harmony.

With the energy rerouted, the Master's set-up fails. The process to swap bodies is halted, and Grace races to free the Doctor. In his death throes, a raging Master flings himself at Grace, who is thrown from the balcony and on to the

The TARDIS team as it could have been into the 1990s. But it wasn't to be...

AS EASY AS PIE!

Doctor Who doesn't just exist on television, of course. There is a bounty of spin-off fiction based on the series, in books, comic strips and audio dramas. Fiction such as this really hit its stride in the dark years following 1989, when it looked like the series wouldn't return to our screens at all. Virgin Publishing launched the *New Adventures* book range in 1991, which featured the Seventh Doctor in a continuing series of adventures intended to follow on from his last on-screen appearance in *Survival*.

But when the TV Movie came along, Virgin's role as deliverer of new *Doctor Who* adventures came to an end. BBC Books took the license for new, original *Doctor Who* novels for themselves, and these would star Paul McGann's Eighth Doctor. Just a couple of years after the TV Movie, Big Finish Productions started releasing audio dramas on CD. Initially, these stories starred Peter Davison (the Fifth Doctor), Colin Baker (the Sixth Doctor) and Sylvester McCoy, but Big Finish was eventually able to persuade Paul McGann to return to the role for a series of new Eighth Doctor adventures.

And, throughout all these developments, **Doctor Who Magazine** continued to publish a monthly (or thereabouts) comic strip starring the Seventh Doctor (up to 1996), and the Eighth Doctor from then on – until the début of the Ninth Doctor in 2005.

What is remarkable, though, is how little televised – and therefore, to many minds, 'canonical' – material was used as the basis for *so much* spin-off fiction. What is even more remarkable is the difference of the ratio of such 'official'-to-'spin-off' material between the Seventh and Eighth Doctors.

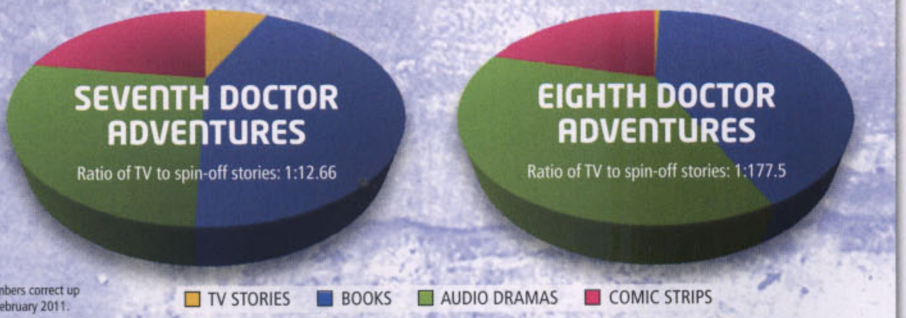
These pie charts (below) detail the Seventh and Eighth Doctors' adventures on TV, in novels, on audio and in comic strips. For the sake of simplicity, we've considered each unit as 'one story' (so, several parts of a comic strip count as one unit) and we've limited the categories thus:

TV stories: The Seventh Doctor gets his three seasons, while the Eighth gets his solitary story.

Novels: Books from Virgin Publishing or BBC Books that feature the relevant Doctor in the lead role. So, no cameos or flashbacks – and we count Jacqueline Rayner's *Wolfsbane* (BBC Books, 2003) as a half-story for the Eighth Doctor.

Audios: Similarly, only full appearances matter – so the Seventh Doctor's guest role in the Eighth Doctor story *Zagreus* (2003) doesn't count.

Comic Strips: Only strips from the ongoing series in **DWM** are counted – so , no strips from the Specials. (Although we made an exception for the Seventh Doctor's *Evening's Empire* (1991, 1993), which at least started in the regular magazine and was intended to continue there.)



Numbers correct up to February 2011.

The Master – drezzed to kill!

floor below. The Master then tries to force the Doctor into the Eye, but the Doctor kicks him away. As the Master takes another run at him, the Doctor twists a reflector stave, dazzling him. The Master is flung into the Eye. The Doctor offers him a hand, but the Master refuses. He is absorbed by the Eye, gone forever.

■ On television, at least, we won't see the Master again until *Utopia* (2007), in which he (like the Doctor in *Human Nature*) has disguised himself as a human and forgotten his Time Lord past. It is revealed that he did so to escape the Time War, after the Time Lords themselves brought him back to life – presumably following the events of this story.

The Doctor gathers the broken bodies of Grace and Lee and watches over them as the TARDIS slowly starts to move backwards through time. A sparkling golden dust floats from the Eye of Harmony, coming to rest on the humans' dead bodies – and they miraculously return to life! The Eye then closes, finally averting disaster.

■ We've seen this dust many times since – first in *The Parting of the Ways*, but then often afterwards as a sign of regenerative energy. In *The Christmas Invasion* (2005), for example, the Doctor, still in the throes of regeneration, breathes it out on several occasions. While at the time it may have seemed that Grace and Lee were saved by the TARDIS travelling back in time, to a point prior to their deaths, we now know that they were effectively 'regenerated' by this golden energy.

■ The Doctor congratulates Lee and Grace on having been "somewhere I've never been" – *ie* the afterlife. Grace tells him "it's nothing to be scared of," which suggests it's not the same afterlife glimpsed in *Torchwood*'s opening episode, *Everything Changes* (2006).

The Doctor activates the TARDIS' expansive scanner to see where they are...

■ He points out Gallifrey, "on the other side of your galaxy," "250 million light years away." Earlier the Doctor alluded to the idea that 'size matters' on his homeworld, which might explain his gross exaggeration here. The Milky Way (our galaxy, and Gallifrey's) is only 100,000 light years across.

The TARDIS has travelled back two days, to 29 December – back to before the story began. The Doctor resets the co-ordinates for New Year's Eve and takes his new friends back to San Francisco. As the millennial midnight unfolds again – this time without any apocalyptic events – the TARDIS lands in a San Francisco park. Chang Lee returns the Doctor's possessions, but the Doctor says he can keep the gold dust.

■ We're told time and again that the Blinovich Limitation Effect prevents the Doctor from just skipping back in time to a point just before an adventure begins and solving the problem before it starts. (See *Day of the Daleks* (1972) for the first mention of this 'law' of time.) But isn't that just what happened here? A couple of things could account for this situation being different. Firstly, the disaster averted was centred on the TARDIS itself. If the Eye of Harmony had never opened, the Doctor would never have had to travel back in time to prevent the effects of that opening. Maybe the TARDIS, or its Eye, operates slightly 'outside' the normal temporal flow – it is a time machine, after all. Secondly, remember that the TARDIS entered 'temporal orbit' just before the millennial midnight. Is it possible that the Doctor forced the TARDIS to actually move out of the flow of cause and effect, entering an 'orbit' around time itself? Thus removed from time, the TARDIS was able to slip back to a point – perhaps even in an alternate universe – where the Eye of Harmony never threatened Earth's destruction.

■ Before they part company, the Doctor gives Lee a warning: "Next Christmas, take a vacation – just don't be here." In the Eighth Doctor novel *Unnatural History* by Jonathan Blum and Kate Orman (BBC Books, 1999), we learn that an earthquake known as "the Little Big One" hit San Francisco on Christmas Day in the year 2000.

The Doctor asks Grace to come with him. But she turns him down. As the fireworks light up the sky, they share a final kiss goodbye. The Doctor returns to the TARDIS and leaves Grace's life... forever?

■ Grace has lost her boyfriend, walked out of her job, met the man of her dreams, and been shown what wonders the universe has to offer. *And she turns the Doctor down?!* Is it any wonder than writer and fan Jacqueline Rayner established the Grace Holloway Is Stupid Club? The club – membership of which came with a card entitling the member to get involved in any adventures unfolding in their vicinity (unlike *stupid* Grace) – even included *Father's Day* (2005) writer Paul Cornell in its ranks.

■ This isn't the last we see of Grace, though. She reappeared in the **DWM** comic strip *The Fallen* (1999), in which she is trying to create a human-Time Lord hybrid by experimenting on the Master's 'venom spit'. (Again, if only she'd stuck with the Doctor, perhaps he could have shown her how to hybridise their species.)

"Right," says the Doctor, back at the controls of the TARDIS once more. "Where to next?"

■ The very next stop would be *The Eight Doctors* – but this was just the first step in a long journey for the Eighth Doctor, through books, comic strips and audio dramas. (See box out.) DWM

FURTHER INFO

DVD

COMPANY 2|entertain
ORIGINAL RELEASE 2001
CAT NO BBCDVD 1043
AVAILABILITY Deleted
REISSUED VERSION 2010
CAT NO BBCDVD 2806
(as part of *Revisitations 1*)
AVAILABILITY Out now

LASERDISC

(Released in Hong Kong)
COMPANY Universal
YEAR 1997
AVAILABILITY Deleted

VHS

COMPANY BBC Video
YEAR 1996
CAT NO BBCV 5882
AVAILABILITY Deleted

SOUNDTRACK

COMPANY Supertracks
YEAR 1997
CAT NO JDCD 005
AVAILABILITY Deleted

SCRIPT BOOK

COMPANY BBC Books
YEAR 1996
AUTHOR Matthew Jacobs
AVAILABILITY Out of print

NOVEL

COMPANY BBC Books
YEAR 1996
AUTHOR Gary Russell
AVAILABILITY Out of print

TALKING BOOK

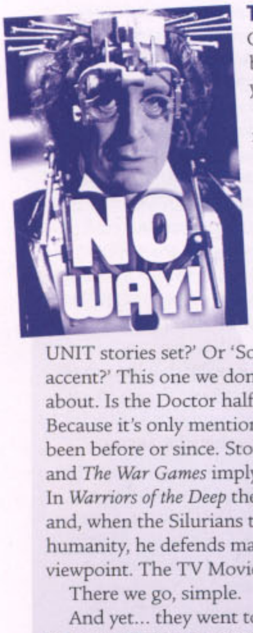
COMPANY BBC Audio
YEAR 1997
READ BY Paul McGann
AVAILABILITY Deleted
(Re-released on *Tales From the TARDIS Volume 2* MP3 CD in 2004 – also deleted)

A BATTLE OF WITS...

Now you've read *The Fact of Fiction*, what do you feel about that half-human thing? Toby and Johnny have their say...

The Doctor is half-human. *Fact!* But does that BETRAY EVERYTHING *Doctor Who* stands for? Or does it NOT REALLY MATTER AT ALL?

TOBY HADOKE SAYS:



Oh this one is going to be easy. Half human - yay or nay?

Well, of course he's not, it's a stupid idea. It's not even something I bring up when arguing with my mates in the pub about the vital issues of the day - you know the sort of thing: 'Silurians or Eocenes, and where's the third eye gone?' 'When were the UNIT stories set?' Or 'So what exactly *is* Dodo's accent?' This one we don't even bother to argue about. Is the Doctor half human? No. Why not? Because it's only mentioned in the TV Movie, hasn't been before or since. Stories like *An Unearthly Child* and *The War Games* imply that he isn't one of us. In *Warriors of the Deep* the Doctor says he's alien and, when the Silurians threaten to wipe out humanity, he defends mankind from an objective viewpoint. The TV Movie was obviously wrong.

There we go, simple.

And yet... they went to the trouble of hiring Sylvester McCoy to regenerate into Paul McGann's mercurial Doctor, thus making the episode a seamless part of the canon. These continuity issues - they fit perfectly, and I accept them. But the ones that don't? Not just the half human thing, but rubbish like the Eye of Harmony being in the TARDIS, the ship's ability to travel back in time to resurrect only those characters important enough to get their names in the opening credits, and the Daleks who sound like Joe Pasquale? I reject all of these because, umm... and this is where my argument falls down, really. Errrr... because *I* don't like them.

The brilliance of the totally alien Doctor is that he is free from our petty human desires like acquisitiveness, cruelty and power-lust. We should aspire to be like him not the other way around. He's an alien - magical, brilliant and strange; not human - all frail, sexy and prone to falling in love. If I want a programme about a man like that, I can watch practically every other show on telly! It also seems like a lame attempt to inject an unnecessary bit of second-hand *Star Trek*, which is about as welcome, frankly, as James Earl Jones' name would be on the *Midsomer Murders* call sheet.

I'm not being inconsistent, really. It's generally accepted that he's not actually called Doctor Who. After all 'Who' would be a ridiculous name. And as we all know, *Doctor Who* - a programme about a man who travels through space and time in a police box whilst occasionally wearing a stick of celery or fighting a giant Liquorice Allsort man - is not a show that flirts with the ridiculous. In *The War Machines*, though, both WOTAN and Professor Brett repeatedly call him Doctor Who. It was broadcast, therefore it must be fact. Yet we happily reject this idea, inventing plausible-sounding technobabble to explain it away, despite what was clearly intended by the production team. Nobody has a problem with this because it makes us feel better, and fits our comfortable fan consensus, even though we may as well be saying he's not called Doctor Who because WOTAN had been refracting the bleep blop of the nig-nag fnamble noogle.

Both WOTAN and Professor Brett suspected Doctor Who was half human all along.

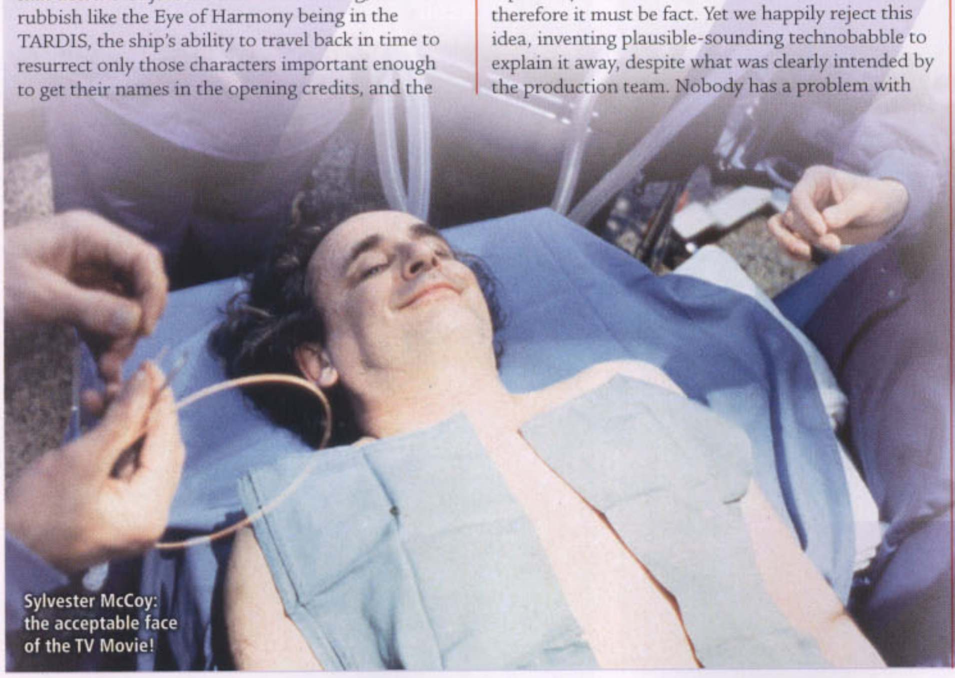
> **"The Doctor is free from petty human desires. We should aspire to be like him, not the other way around."**

Terrance Dicks spent an entire book - *The Eight Doctors* - basically rejecting anything he thought was stupid from the TV Movie. That's not the first time a Dicks tome has seeped into received wisdom: in *The Armageddon Factor* there is not one piece of dialogue that suggests 'Theta Sigma' is just a nickname. Dicks postulates this in print and the fact gets repeated in *The Happiness Patrol* years later, where the nickname thing becomes canon. It may just seem contrary to deny something that seems to be established as fact in the narrative of a televised episode, but I'm in good company, and if you can't question the 'reality' of something you don't like in a time-bending TV series like *Doctor Who*, when can you?

So, memo to Steven Moffat, perhaps it'd be good if the next season finale contained the line "I once pretended to be half human by refracting the bleep blop of the nig-nag fnamble noogle." Or perhaps you could go the whole hog and call it *The Three-Eyed Silurian Stratagem to Solve the UNIT Dating Mystery at Dodo's Manchester Home... of Doom* and settle all those arguments once and for all.

No-one owns *Doctor Who* - we interpret it for ourselves. I can't make my opinions 'official', no-one can, not even those making the programme - someone might come along in the future and contradict them onscreen. Nor can I claim that my opinion on this is wholly logical, but perhaps I'm only half logical.

On my mother's side, of course.



Sylvester McCoy: the acceptable face of the TV Movie!

JOHNNY CANDON SAYS:

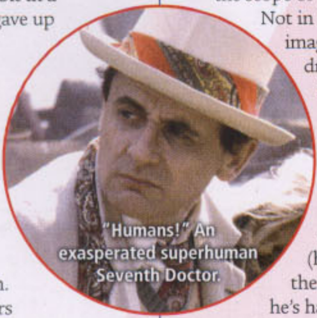
"*Doctor Who died* for me today!" The plaintive, petulant cry of the unhappy fan. So often it just comes back to how we don't really like change. Ironically, for people who so love a show where pretty much everything changes on a regular basis, we do like things just so.

I wouldn't be even the littlest bit surprised if there was someone out there who loved the programme dearly when it was set a bit in a school and a bit in a junkyard, who gave up on it in a fury as soon as stupid cavemen were introduced.

And so it was that one night in May 1996, wallpaper and carpets up and down the country were ruined as ribbons of spat tea arced majestically through the air. "He's half *what*?! On his *what's* side?!" The only thing that could possibly have made it worse was for the Doctor to have said: "I'm half human. On my mother's side. My mother, Mrs Laura Who."

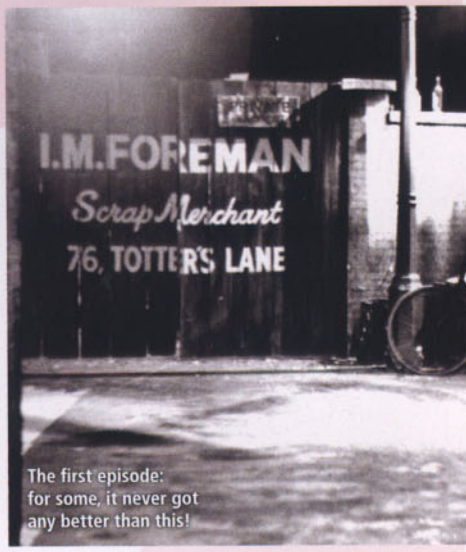
I'll admit that, like Toby, I was one of the people that line initially jarred with. When I first watched the TV Movie, I didn't like it because, like him, I didn't *believe* it. If it was the case, then it was the first I'd heard of it. Why hadn't it been mentioned before? The fact there was no logic to my feelings didn't matter to me then. It's a bit like not believing a colleague that you've known for ten years has a German grandfather simply because you'd never heard about it. "I'm sorry, Brian, but that just doesn't fit into my overall view of you. This leaving do for Maureen from accounts is definitely *not* canon."

But he is, you know... He is - no ifs, no buts - half-human. It's been said on television and so it's fact. There are people out there who will gnash and wail about it but there's nothing to be done and do you know what? It doesn't matter. Does it change any of the fantastic things the Doctor has done? Does it limit the scope of what can be done with the series? Not in the slightest. Is it really that mad to imagine that this man - who's always dropping by planet Earth, dressing in Earth fashions and an ardent admirer of figures from Earth's history - is a bit human himself? Is it really fair to say that accepting the evidence set out in the TV Movie makes the Doctor mundane? Does it really drag him (halfway) down to our level? Surely, the FACT that he's half-human means he's half like me or you! And there's nothing wrong with that! All our weaknesses, doubts, vulnerabilities... he's half that and yet he still manages to be amazing, a champion of all that's right. Anyway, we're not so bad! I think you're lovely!


"Humans!" An exasperated superhuman Seventh Doctor.

"The Doctor being half human doesn't change any of the fantastic things he's done, or limit the scope of what the series can do."

"This week I am mostly liking your human shoes, your human Puccini and your human habit of seeing patterns that aren't there..."



The first episode: for some, it never got any better than this!

Everything we found out about the Doctor has come from a gradual reveal of his background. For a character who has existed on television made by numerous production teams for coming up to half a century, it's inevitable that he'll go off in various different directions: the slapstick superhero of Tom Baker's later seasons; the arrogant smarty pants with the heroic core played by Colin Baker; the chess (and spoons) playing superbeing of Sylvester McCoy... And the mongrel McGann. Some will be lapped up by fans, others rejected out of hand just because they don't... well, don't feel right to them. Well, tough. The Doctor's half-human and that's that. It's fine. And yes, years, or perhaps decades, from now, something might well come along to contradict that. And that's fine too - but, for now, he is what he is.

To the general public, the fact of whether the Doctor is half-human, fully Gallifreyan or an Aquarius doesn't matter. And it really shouldn't to us either. Do you think the Doctor would think someone was anything less than amazing just because they have a human mother? What do you think he'd make of you then? You big dopey human.

The half-human argument is something that will rage on long after Toby and I are millionaires living in space castles. To me, the whole conceit is a perfect example of how the Doctor and the show itself can constantly surprise, change and adapt. Who wants a cozy, familiar little programme that we know every last fact about? Fixed, safe and *dull*. We all know what familiarity breeds. We may not like every decision made in the series but we should celebrate the fact that we love a show that has such an incredible concept and scale that it's capable of making them at all. DWM

HAVE YOUR SAY!

You've read what our columnists have had to say – so what do YOU think? Do you like the idea of the Doctor being half-human? Do you feel maybe it doesn't really matter? Or does it MAKE YOUR BLOOD BOIL? Ahem. You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

If you think Toby or Jonny have missed something vital in their arguments, why not write to *Galaxy Forum* (see page 12), email us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter.

In issue 431 we asked whether you preferred the new Paradigm Daleks or the bronze Time War Daleks. Surprisingly, it turns out that you liked the old look better:

BRONZE BADDIES ARE BEST... 69%

I WANT TO BE RAINBOW HIGH... 31%

Illustration: Simon Gurr

Meet

Whether he's playing the infamous Master, or a vampire in the new *Gallifrey* audios, Geoffrey Beevers is an expert in evil. "It suits me," he says...

Interview by BENJAMIN COOK

"I'm the only Master left from the old days," muses Geoffrey Beevers, in a Richmond-upon-Thames coffee shop in late February. "Roger Delgado, Peter Pratt, Anthony Ainley – all gone, sadly."

Geoffrey played the Doctor's deadliest foe in the 1981 serial *The Keeper of Traken*. "It was just a job like any other when I did it. It really wasn't the big thing that it is today, but I enjoyed doing it – and I enjoyed coming back to it." He reprised the role in two *Doctor Who* audio dramas, produced by Big Finish: *Dust Breeding* in 2001, and *Master* in 2003. "I knew it would be fun, so I didn't hesitate. They're usually pretty good, aren't they? Recently, Big Finish asked me to play a vampire lord [in the fourth series of *Doctor Who* spin-off series *Gallifrey*], so I seem to get the evil parts, don't I? Suits me. You can release the evil in yourself in a way that you can't in real life. Complex, evil characters are always more interesting."

When Geoffrey isn't acting, he's writing, and this summer will see the release of *Unintelligent Design*, an original, non-*Who* play that he's written as part of Big Finish's new 'Drama Showcase' line. "This is Big Finish doing something slightly different," he explains. "I've always been fascinated by science – the birth of the universe, black holes, physics, biology and evolution. Also, 1999 was Darwin's bi-centenary year, so there was a lot of talk about creationism and evolution, and that's what started me off.

"I usually write to please myself, not to order, so I'd already written *Unintelligent Design* when I gave it to Big Finish. It only dawned on me afterwards that it might be of particular interest to *Doctor Who* fans. It's a kind of a black comedy, really, or a comedy of ideas. It starts with the most prestigious science prize in the universe about to be given..." Although, he's keen to stress that it isn't a polemic. "I don't think it's preachy. Well, I hope it's not. It just throws the ideas against each other, so they can survive or fall."

Does writing come easily to Geoffrey? Or sometimes is it like pulling teeth?

"No, I find it wonderful therapy. I bury myself away in the local library quite often, and just sit and write, like office hours. I find I can concentrate better there than at home, where the telephone might disturb me – my agent ringing to tell me that I have or haven't got that job. As an actor, you read a lot of scripts, so instinctively you have an idea of how character works. It turns out I've given myself a really meaty part in *Unintelligent Design* –"

So was that by chance or, um –?

"– design? Well," he chuckles, "I was writing partly from my own experience, of course – you always put bits and pieces of yourself into things – so there was a part for an older man, and so the obvious thing to do was..."

the DARK LORD

The Master gets ready to pounce in *The Keeper of Traken*!

Give yourself all the best lines?

"No, no. You don't actually think like that. Other people have got just as good lines. I started by doing a lot of radio as an actor years ago, and the joy is that the words really matter. The words are more important. They create whole worlds – or whole universes – that you couldn't necessarily create on television, without huge expense."

One of Geoffrey's earliest television jobs was in 1970 *Doctor Who* serial *The Ambassadors of Death* – a small part as a radio operator, Private Johnson, opposite Geoffrey's real-life wife Caroline John, who played Season Seven assistant Liz Shaw. "We've enjoyed working together," he says. "We were in a couple of seasons of repertory theatre together early on in our relationship, playing everything from husband and wife to brother and sister, to mother and son, to father and daughter. It was really quite fun, and we've worked together occasionally ever since."

They both starred in the aforementioned audio drama *Dust Breeding*. "Yes, she's wonderful to work with," he continues. "She's very instinctive as an actor, and very generous. You have to sort of leave your home life at home when you're working. You're thinking about the work and nothing else. It is a professional relationship, but always rather lovely. I've always loved working with Carry."

What else does he remember of *The Ambassadors of Death*?

"Well, I had glossy hair. Yes! I looked so young. They always did your hair to look as glossy as possible back then."

Surely that was to keep up with Jon Pertwee's enviable bouffant, wasn't it?

"Yes, there was quite a lot of it," Geoffrey laughs. But television – like hairstyles – has changed hugely since then. "There is really no difference between making a film and doing television nowadays. In the old days, they had studio sets, and five cameras all working at once. It was all editing as it went along, because tape was so expensive. Television was quite clunky as a result. In the early years, it was quite scary doing it as live. You'd rehearse for a few days first, then record it all in one day."

Does Geoffrey miss that way of working?

"I think it was more nerve-racking, because of that pressure of the technology and the expense of it. And sometimes the unions would pull the plug on it, so you'd have ten minutes to get a scene in, or else you'd lose all the power and the lights. Can you imagine? It doesn't feel quite as pressured today as it was then, but the acting was still good. Jon Pertwee was quite a perfectionist. If things weren't right, he'd say so. All the Doctors were individualists. You look back at his episodes, and they do stand the test of time. It may be much simpler than modern *Doctor Who*, but it still stands up, doesn't it?"

Pertwee once said, "Parts like the Master are a gift to any actor, and a very definite show-stealer for the rest of us." Asked what makes a great screen or literary villain, Geoffrey says: "In the case of the Master, he has a smooth, urbane exterior, but really he's a cold-blooded madman. He's the Dark Lord. He's just *evil*. Normally if you're given an evil character to play, you try to find out why they're evil, why they feel hard done by and need to murder people or whatever; you make it quite rational and reasonable. But there's something about the Master that's just beyond all reason. It's really fun to enjoy the utter evil of it. The Master doesn't quite obey the ordinary rules of acting.

"At the time that I did it, it was the handover, really, from Roger Delgado to Anthony Ainley. A lot of my scenes were with Sheila Ruskin [Kassia]. It was mainly voice work, because I was inside the head of the Melkur. I only had one scene with Tom Baker." But Geoffrey had to endure an epic make-up job. "Yes, I remember it being several hours of putting black on my face. Peter Pratt had had sort of ping-pong-ball eyes [*The Deadly Assassin*, 1976], and I remember insisting that I have my own eyes. You can *use* your eyes as an actor. If you're behind ping-pong balls, it's hard to do much. There's no expression in a ping-pong ball! I thought my real eyes would make the Master more of an individual."

How did Geoffrey find working with Tom? Tales abound of the lead actor's volatile nature.

"Tom Baker was amazing," he states. "Tom is a great character to listen to, and to learn from, and a wonderful presence on the set. Yes, I've a feeling that it was a difficult time for Tom – well, I've heard it said since – because he was about to leave the role, which he'd played for six or seven years, but I never saw any falling off of standards or temperamental displays. I remember enjoying his company a great deal. Besides, to play Doctor Who, you need a little streak of eccentricity.

"People are always saying that TV or film stars are ego-driven, and that they're concerned about themselves and not the show," chides Geoffrey. "I may have been lucky, but I don't think I've ever met a really selfish star that turned everything towards themselves. Oh, wait, I can think of one –"

Go on...?

He just grins. "No, I'm not going to tell you. But in 50 years' work, just one's not bad."

I wonder what Geoffrey makes of his fellow Masters. Last time I interviewed him, in 2001, the most recent incumbent was Eric Roberts, in the 1996 TV Movie. "His wasn't the traditional interpretation of the role," Geoffrey said back then, "so I just didn't relate to it." Does he still think that, a couple of Masters down the line?

"Well, I still find that film a little problematic," he says. "It was too high-tech for me. Too fast-moving. There were car chases, weren't there? The Doctor on the back of a motorbike. He should have been on a bicycle or a penny-farthing! And Eric Roberts wasn't really my idea of the Master.

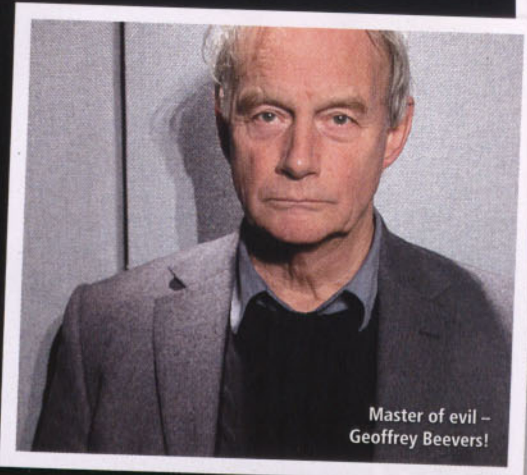
"For me, Roger Delgado was the iconic Master, but that was my generation, like your favourite Doctor Who is usually the one that you first followed. I did some *Doctor Who* readings [of Malcolm Hulke's novelisations of his 1970s *Doctor Who* serials *Colony in Space* and *Frontier in Space*] for BBC Audio Books of some of Roger's episodes, so I looked up the old videos to watch his performance, and I thought he was wonderfully good. Such charisma."

Of the two most recent Masters, Geoffrey says: "I've only seen one episode with John Simm in, but he was very good, I thought. And Derek Jacobi is just a great actor, full stop. I have a lot of admiration for him. He's a gentle soul in a way, though, for the Master. He starred in a play I wrote once [called *Send My Roots Rain*, BBC Radio 4, 2000], which I'm rather pleased about. He played Gerard Manley Hopkins in it. It was dream casting.

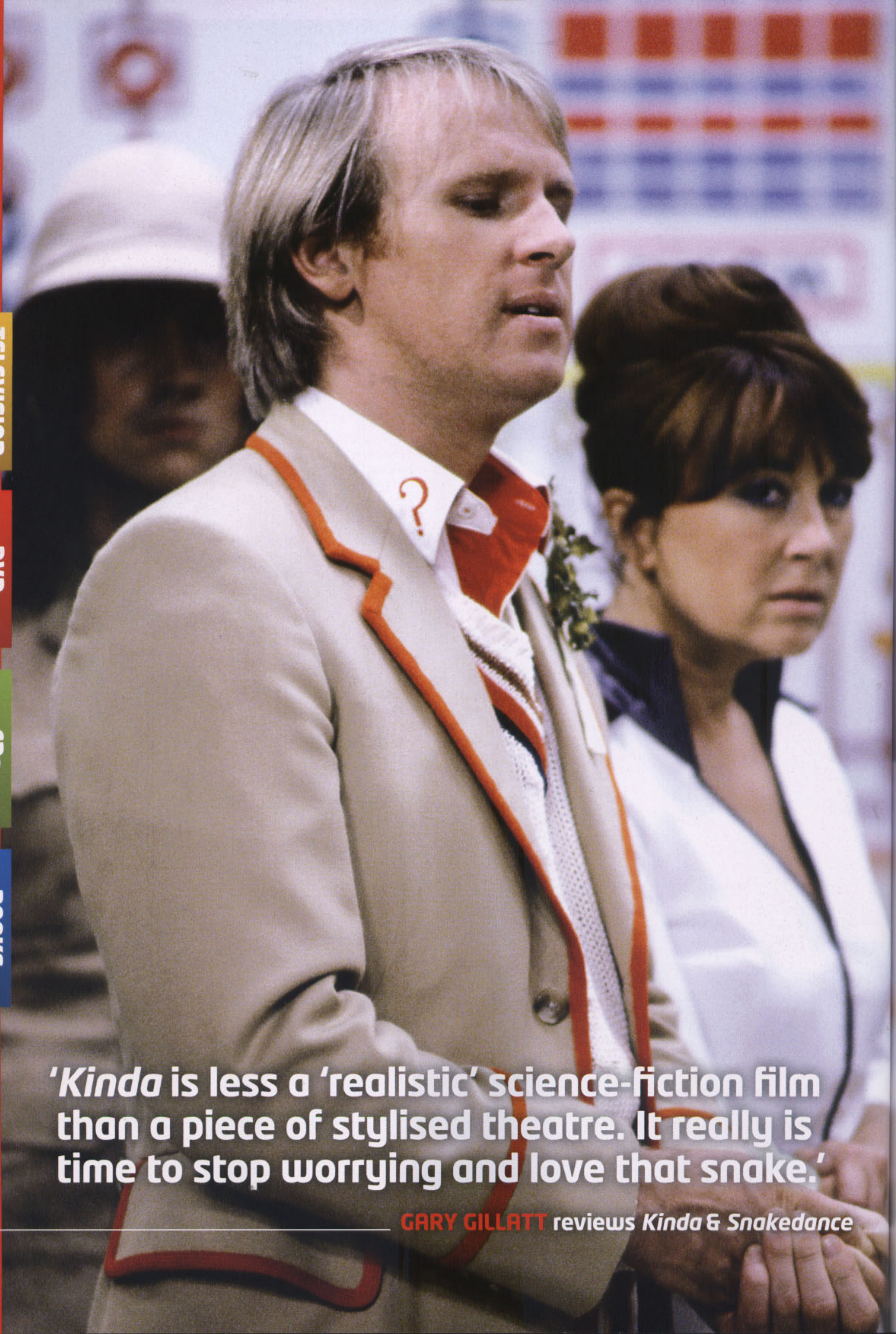
"I've seen bits of *Doctor Who* since it came back, but I can't say I've followed it absolutely regularly. The only thing that I'm not sure about sometimes is when the Doctor and the assistant get close physically. I've always felt that the assistant should follow blindly, but not get involved with the Doctor in that sort of way – that the Doctor shouldn't have an emotional life." He shrugs. "But maybe I'm old-fashioned."

Geoffrey insists that he always suspected that *Doctor Who* would come back to TV one day. "Everybody thought it ought to. There was huge pressure. Everyone at conventions knew that it would be a winner if the BBC put in enough money and did it properly – which they have done." And his own association with the show continues to make him proud. "It is a remarkable role," he considers, "and playing the Master has been a remarkable experience. But it's the amazing success of *Doctor Who* that's done it, really – and the coincidence that I happen to have played a part that goes on fascinating people as the years go by, and long may that continue." DWM

Gallifrey IV is available now from Big Finish, priced £35 as a four CD box set. *Unintelligent Design* will be released in June. See *www.bigfinish.com* for details.


Master of evil – Geoffrey Beevers!

"There's something about the Master that's beyond all reason. He's really fun to play!"



'*Kinda* is less a 'realistic' science-fiction film than a piece of stylised theatre. It really is time to stop worrying and love that snake.'

GARY GILLATT reviews *Kinda* & *Snakedance*

THE DWM REVIEW

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Mara Tales

DVD two-disc set 2|entertain

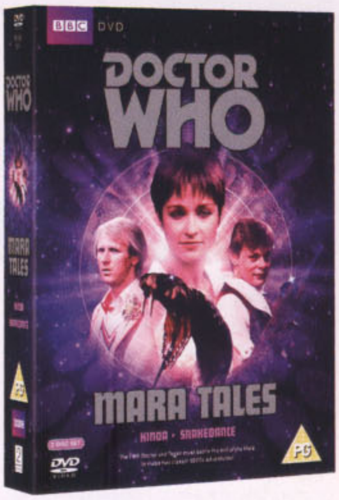
CONTAINS *Kinda* and *Snakedance*
STARRING Peter Davison, Janet Fielding, Matthew Waterhouse, Sarah Sutton
WRITTEN BY Christopher Bailey
DIRECTED BY Peter Grimwade; Fiona Cumming
FIRST BROADCAST 1-9 February 1982; 18-26 January 1983
RRP £29.99

'Pick of the month!' shouts an enthusiastic graphic on this page. Talk about an understatement. Of the two stories in this DVD box set, the first, *Kinda*, is among the very best ever made. And the second? Well, no need to equivocate there. *Snakedance is* the best *Doctor Who* story ever made. So here's a warning: this isn't one of those jokey reviews. Brace for superlatives.

But first things first. In *Kinda,* the TARDIS brings Doctor, and his Von Trapp family of companions – Tegan, Nyssa and Adric – to a lush jungle world. The ground may seem strangely level and unyielding for a jungle, but as there are hints to there having once been a technologically advanced society here, perhaps they took a paved parking lot and put up a paradise.

Not all of our crew set out to explore. Nyssa needs a nap to recover from a recent script, and stays in the TARDIS. It falls to Adric and Tegan to find trouble for the Doctor, which they do with alacrity. Adric goes truffling off into the forest on a trail that ultimately leads us to an alien base – of which more in a moment – while Tegan is lulled to sleep by the ringing of wind chimes, and falls into a dream…

It's one of *Doctor Who's* great once-seen, never-forgotten moments. Tegan's dream is a triumph of writing and presentation, and among the most memorable and disturbing sequences in the whole of the series. It's the starkness of the vision that makes it special; the restraint of it. There's a passing sense of Alice's Wonderland to begin with – a conversation between the two chess-playing grotesques recalls Tweedledum and Tweedledee and their "contrariwise" bickering – but this is no playful fantasy; it's full-on



nightmare. In this pitch-black nowhere, which feels at once infinite and claustrophobic, Tegan is tormented, her sense of self attacked, by a gloating, sneering incubus. In mythology, an incubus would force himself upon sleeping women against their will, but this one at least needs Tegan's permission to, well... *take* her. "You will agree to being me," it hisses. "This side of madness or the other." That's chilling enough, but worse is implied in the amused tone in which it offers Tegan payment for her services. "You would be suitably entertained by the experience," it promises. These scenes still pack a punch 30 years on. There are plenty of references to sex in modern *Doctor Who* – companions putting the move on the Doctor, Amy and Rory are probably at it in Turlough's old ►

DVD

PICK OF THE MONTH!

◀ bed, Captain Jack the sexual omnivore – but it's still innocent stuff; suggestion, snogging and 'dancing'. *Kinda* says less, but implies more. There's no hiding from the fact that when Tegan wakes in the jungle, her manner is clearly post-coital. She feels... satisfied. Possession has been a familiar theme in *Doctor Who* from its earliest days, but it's never been like this.

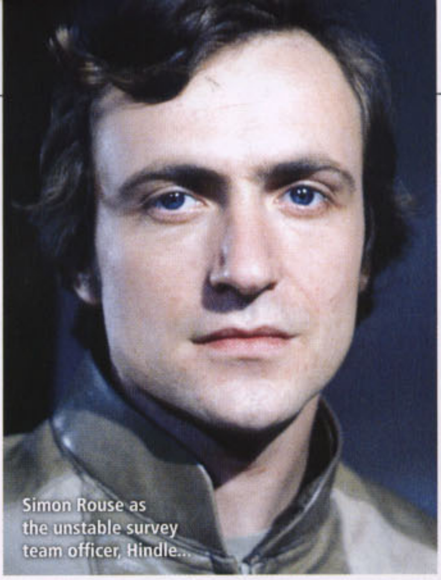
Elsewhere in the jungle, the Doctor and Adric meet a survey team from another world who are undertaking a study of this planet, called Deva Loka, and its tribal people, the Kinda. Two members of their group have gone missing in mysterious circumstances, leaving only the leader, Sanders, security officer Hindle and scientist Todd. These are wholly traditional *Doctor Who* characters, but they are turned into so much more by a wonderful script and the finest guest cast of any *Doctor Who* serial. Richard Todd, playing Sanders, generally receives the least attention, but his performance is a masterclass; Todd nails every nuance of his character's journey, a subversion of the 'old colonial officer' stereotype. Hindle, Sanders' underling, begins as the junior member of the group, jaw clenched and chest puffed out like a little boy playing soldiers, but after Sanders falls under the spell of the Kinda and regresses to childhood himself, Hindle can loose the tortured adult trapped within – and he's a bully, both terrified and terrifying.

Simon Rouse's turn as Hindle is the greatest guest performance in the history of *Doctor Who*. Only Christopher Gable in *The Caves of Androzani* and Michael Wisher in *Genesis of the Daleks* come close. All three are portrayals of spiralling madness, but Rouse has the edge on the others in the way that he can take Hindle on a longer journey – all the time flipping back and forth from seeming rational to outright homicidal – while never quite losing our sympathy. Hindle's scary enough when he coldly announces how he will sterilise the jungle – "We will establish a *cordon sanitaire* around the dome. Method of implementation: fire and acid, acid and fire." – but that's nothing compared to when he's playing children's games. "But it isn't a game!" he insists. "It's real! With measuring and everything!" There are few things in life more disturbing then the unknowable logic of the insane, and watching Hindle play in his cardboard city, and fret over the well-being of its cardboard citizens, after having carefully prepared the extermination of all around him, is more unnerving than any marauding monster. Rather brilliantly, even Hindle gets a happy ending, healed by the Kinda, and it's a credit to the writing and Rouse's performance that we are pleased for him.

"Dare you gaze upon the unspeakable?"

Completing the trio in the dome is Todd, played with great compassion, and much buttoned-up sex appeal, by Nerys Hughes, who quickly establishes herself as the perfect companion for Peter Davison's Doctor. Would it be too great an indulgence for Big Finish to revisit Todd, and team them up again for audio adventures? Of course it wouldn't. What is Big Finish for if not to satisfy our fascination with *Doctor Who*'s great could-have-beens and never-weres?

Of course, Sanders, Hindle and Todd would be nothing without Christopher Bailey's script, which deftly spins three-dimensional characters and then gifts them some of the finest dialogue in *Doctor Who* history. Ultimately, it's the words that make both *Kinda* and *Snakedance* so special. There's balance and rhythm to almost every sentence. The best speech goes to Panna, the blind soothsayer of the *Kinda* played so wonderfully by Mary Morris, who never once blinks. "It is the Mara who turn the wheel," she intones. "It is the Mara who dance to the music of our despair. Our suffering is the Mara's delight. Our madness is the Mara's meat and drink. And now he has returned." Has any villain in *Doctor Who* ever come with a better-written introduction?


Simon Rouse as the unstable survey team officer, Hindle...

...and his commanding officer, Sanders (Richard Todd).

'Simon Rouse's turn as Hindle is the greatest guest performance in the history of *Doctor Who*.'

But 'villain' is a crude and inadequate description of the Mara. It's the creature – if that's the word – that escapes from Tegan's dream, although it's never clear if this Mara is drawn specifically from her unconscious, or if it 'belongs' to Deva Loka. That speech of Panna's refers to the Mara in the plural, almost as a 'species', before suddenly using the word 'he'. This confusion – which continues into *Snakedance* – leaves the Mara the most mysterious and fascinating of *Doctor Who* threats, as it wriggles free of some of the series' biggest clichés. They/he/it never threatens universal domination. In *Kinda*, it seems only to wish to drive the off-worlders from Deva Loka. It barely even registers the presence of the Doctor.

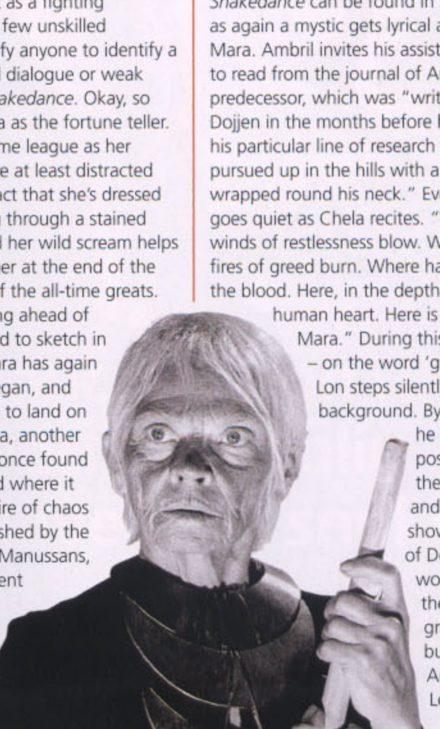
However, it can't be denied that this subtlety is briefly rendered moot when the Mara is obliged to take physical form as a whacking great snake. At the time of this story's transmission, this grinning creation caused *Kinda* to be voted last in the **DWM** season poll. (Perhaps along with this story's adult themes, which would have troubled the many thousands of tween fans who had fallen in love with *Doctor Who* in Tom Baker's last years, and were only just that second hitting puberty). Yes, *Kinda* was judged to be of less merit than *Time-Flight* or *Black Orchid*. And the snake clearly offends some to this day, as an option for a new CGI replacement is available here. It's a smart, 'how-the-hell-have-they-done-that?' job of work, but beyond novelty it's of little interest to this viewer. This snake may seem more 'real', but what value is realism here, in our floodlit studio forest? That ship sailed during Part One, Scene One. The deranged-looking original is far more in keeping with the story as a whole, which is less a 'realistic' science-fiction film than a piece of stylised theatre. This fiddling with ancient special effects is just boys picking at the scabs of old playground battles. And our mums were right when they told us that wounds only heal if we leave the scabs alone. It really is time to stop worrying and love that snake.

In whatever form you can accept it, the Mara is banished to the dark places by the Doctor, but eventually slithers its way back, a season of *Doctor Who* later, for *Snakedance*. Sequels rarely ace the original, but while *Kinda* is sublime, *Snakedance* is just that little bit better. Its essential strengths are the same – characterisation, performance and dialogue – but where *Kinda* has a few lines of rotten dialogue ("I don't think much of that as a fighting machine!"), and a few unskilled performances, I defy anyone to identify a single piece of bad dialogue or weak performance in *Snakedance*. Okay, so there is Hilary Sesta as the fortune teller. She's not in the same league as her co-stars, but we are at least distracted from that by the fact that she's dressed like a nun crashing through a stained glass window. And her wild scream helps make the cliffhanger at the end of the first episode one of the all-time greats.

But we're getting ahead of ourselves, and need to sketch in some plot. The Mara has again taken control of Tegan, and caused the TARDIS to land on the planet Manussa, another world on which it once found physical being, and where it ruled over an empire of chaos until it was vanquished by the Federator. For the Manussans, all this is now ancient history bordering on legend, and they are poised to celebrate the defeat of the Mara in a gimcrack ceremony overseen by the Federator's descendant – the spoiled, brattish Lon – and his patient mother, Tanha. Fussing around them both is the pompous Ambril, curator of antiquities and supposed expert in Manussan history.

Every scene featuring these three characters is a total delight. We learn so much about Manussa from their conversations, and this exposition never feels forced – in fact, it's almost poetic at times – thanks to the subtlety of the dialogue and the skill of the performances. Colette O'Neil, as Tanha, has a voice as tuneful as the wind chimes of Deva Loka. She almost sings her script, and is particularly wonderful when reminiscing about a visit to the mystical Snakedancers in the deserts of Manussa. "We had to go in disguise. Can you imagine your father in disguise?" It's a beautiful piece of writing that tells us so much about Manussa, Tanha and even her unseen husband, which in turn speaks to the character of Lon.

Another example of the sheer class of *Snakedance* can be found in Part Three, as again a mystic gets lyrical about the Mara. Ambril invites his assistant, Chela, to read from the journal of Ambril's predecessor, which was "written by Dojjen in the months before he decided his particular line of research was best pursued up in the hills with a snake wrapped round his neck." Everything goes quiet as Chela recites. "Where the winds of restlessness blow. Where the fires of greed burn. Where hatred chills the blood. Here, in the depths of the human heart. Here is the Mara." During this speech – on the word 'greed' – Lon steps silently into the background. By this point he has been possessed by the Mara, and is here to show the truth of Dojjen's words. It's the "fire of greed" which burns in Ambril that Lon is here to



exploit in order to bring about the Mara's rebirth.

Everything about *Snakedance* is perfectly judged. Since *Kinda*, Christopher Bailey has expertly assimilated the possibilities and limitations of *Doctor Who*, and produced a script that plays to all its strengths, while still subverting expectation and cliché. Bailey is as good as Robert Holmes at structuring a *Doctor Who* story and populating his world with characters at once both familiar and strange. In fact, he's better even than Holmes, as Bailey draws upon a richer, more emotional sensibility.

It's not just the inhabitants who 'sell' this world to us. Manussa is, without doubt, the most rich and vivid alien planet ever created for *Doctor Who*. Just think of the worlds visited in recent DVD releases alone – Tigella, Solos, Refusis – and it's clear we're in an entirely different league. It's the carefully considered details of place and character that make Manussa feel so real, and not just created for the purpose of telling this one story: the Mara-themed Punch and Judy show; Ambril's tedious dinner party; Lon's listless sarcasm; the striking sequence with Dojjen and the snakes; the worn-out patter of the local carny. "Dare you gaze upon the unspeakable? Come face to face with the finally unfaceable? ... Children 'alf price."

And then there's the Doctor himself. I love the version of the Doctor we meet in Bailey's stories. In general, Peter Davison's earliest performances were his best. He brings a wild, youthful energy to *Castrovalva*, *Four to Doomsday* and *Kinda*. This *joie de vivre* is lost by the middle of his first season – script editor Eric Saward replaces it with a kind of weary, suffering impatience – and rarely returns, but it does in *Snakedance*, and in spades. Even though he's trapped in a cell through the whole of Part Three, this Doctor is still pacing, powerful and passionate, walloping the bars in frustation while making a series of brilliant intellectual leaps. I also adore how the Doctor is seen through other eyes here. In *Snakedance*, he's considered a charlatan or a madman, just as in *Kinda* he was dismissed as a fool by Panna. I like the essential modesty of this treatment of our hero. "I'm a gentleman of the Universe" is how the First Doctor described himself, but over the years, there's been a steady inflation of his place in that Universe. From gentleman to Lord, from Lord to Lord President; and over the last decade, a peculiar desire to make the Doctor sound as special as we believe *Doctor Who* to be, means he's become the focus of overzealous mythologising. He is star fire! He is ice! He's Time's Champion, the Upcoming Wind. He is the tear on the face of the little baby Jesus... Oh, it's all very stirring and melodramatic, but I don't want the Doctor to be a cross between Peter Pan, Santa Claus and God – that would be so insufferable of him. I want the Doctor of *Kinda* and *Snakedance*. A man, not a superman, with as much to learn about the Universe as we do, and who defeats wickedness with wisdom and wit alone, rather than time-travel sleight-of-hand or a demand that his foes merely "look him up." Can we have that Doctor back, please?

The Doctor is perfect in *Snakedance*. But then, *everything* is perfect in *Snakedance*. It's as funny, scary, silly, imaginative, reckless and just plain brainy as *Doctor Who* needs to be – with every ingredient in perfect proportion.

"Literature is news that stays news," said the poet Ezra Pound, and it's a maxim as true when considering the best of *Doctor Who*. *Snakedance* will stay news. We can go back to it time after time after time, and always find a level, a nuance we've not seen before. It's a story for us to grow into and grow old with. It's a story to inspire and motivate all future *Doctor Who* storytellers, as both carrot and stick.

Here is Snakedance, we can say. *Now beat that.*

Peter Davison: the wild and youthful Doctor.

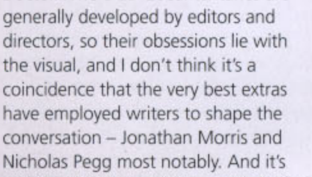
DVD Extras

If a newcomer was invited to form an opinion on these stories based only on viewing the DVD extras, they'd never guess *Kinda* and *Snakedance* were anything special. In fact, there seems a deliberate desire to deny the fact.

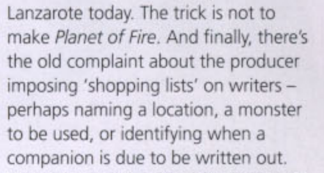
The *Kinda* production documentary, *Dream Time*, is a textbook example of missing the point, and seems determined to identify what might be judged to be 'wrong' with *Kinda*, rather than celebrate everything that is so gloriously right. This means more picking away at scabs, and dredging up of hoary old arguments from 1980s. A discussion about how Bailey's script for *Kinda* was passed between three script editors drags on and on, while there's only the briefest discussion of the script's actual inspiration and content. *Doctor Who* DVD documentaries are generally developed by editors and directors, so their obsessions lie with the visual, and I don't think it's a coincidence that the very best extras have employed writers to shape the conversation – Jonathan Morris and Nicholas Pegg most notably. And it's exactly what these stories needed. The *Snakedance* documentary is better, but it still feels like a missed opportunity.

Worse still is *Directing With Attitude*, ostensibly a tribute to the directorial skill of Peter Grimwade, but actually an infantile little film dripping with the poison of 80s fanzine *Doctor Who Bulletin*. Everything loops back into an attack on producer John Nathan-Turner. Familiar joy-suckers Eric Saward and Ian Levine are present of course, always ready to put the blame for every supposed fault of the 80s at Nathan-Turner's door, while every success had absolutely nothing to do with him. That the two men who claim responsibility for the script of *Attack of the Cybermen* should appear on the DVD of *Kinda* and say they know better how to make *Doctor Who* takes rare gall. And even the briefest consideration of *Doctor Who*'s current success now shows Saward and Levine's arguments to be nonsense. Peter Grimwade went on to write the scripts for the painful *Time-Flight* and the plodding *Planet of Fire*. "Using Concorde is not a very sound reason for a story," snips Saward. No, Eric, it was a perfectly sound reason for a story. *Doctor Who* would happily play with Concorde today. It's what Grimwade *does* with it in *Time-Flight* that's unsound. It's the moment he crashes it into his own dreary plot of Xeraphin and Plasmatons that everything goes wrong. Then Saward hisses: "John got it into his head that Lanzarote would be a good place to make a story." But it *is* a good place to make a story, Eric. A very good place. *Doctor Who* would happily shoot in Lanzarote today. The trick is not to make *Planet of Fire*. And finally, there's the old complaint about the producer imposing 'shopping lists' on writers – perhaps naming a location, a monster to be used, or identifying when a companion is due to be written out. What despicable control-freakery! It is, of course, exactly the way that *Doctor Who* works today, to enormous success. So isn't it time to let go of all this rubbish? Must we foist it upon a new generation of fans via these DVD extras?

More bile from darker days taints the commentary track for *Kinda*. A little of Janet Fielding goes a long way at the best of times, and she swiftly becomes unbearable here. Fielding's familiar schtick is to dismiss the *Doctor Who* of her day in the light of what the series can achieve now. She seems to think she's the first person to notice these shortcomings, and that it's her job to open our eyes to the awful truth. But the thing is, Ms Fielding, we're not blind to it all. We're cleverer than that. It's not that we can't see these faults, it's that we have the imagination to see past them. The commentary for *Kinda* is deeply uncomfortable at times, with Fielding and Davison having a laugh at the expense of Matthew Waterhouse, who is in the room with them. It's rudeness at best, bullying at worst, and terribly undignified. Sure, Waterhouse has come across as a pompous prig in interviews, and certainly does in his autobiography, but I don't think Fielding has any right to assume the high ground. Back in the day, she was the one who received the praise of fans, but responds today by being snooty and ungracious. The irony is, for all we may criticise Waterhouse's acting abilities, Fielding really isn't much better. What she got was the good lines. When it comes to performance, Fielding has far more in common with Waterhouse than she does Davison or Sarah Sutton.



Peter Grimwade.



Rob Shearman with Christopher Bailey.

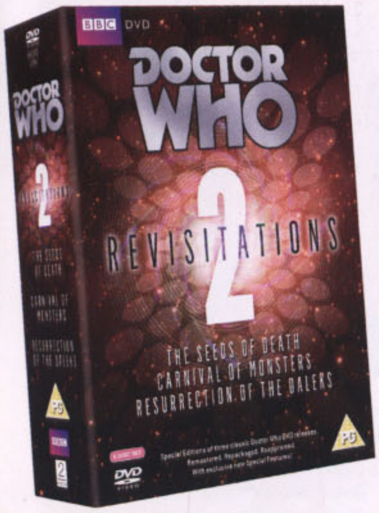
The best extra on these discs – by a country mile – is, for reasons that passeth all understanding, hidden away as an 'easter egg'. (To access it, you have to open the Audio Options menu, hum three bars of 'TSS Machine Attacks', and then say the magic words: "What the hell are you lunatics playing at?"). Here, big-brained Rob Shearman sits down with Christopher Bailey to discuss his inspirations, and put pay to some old fan theories. But more interesting is where the conversation takes them after that, as Bailey admits that he hasn't been able to watch any recent *Doctor Who* because his memories of working on the show – chiefly, it seems, regarding his failure to complete a third serial – remain too painful. Shearman is quietly flabbergasted, and explains how *Kinda* and *Snakedance* are "temples" to him, and to Steven Moffat. Bailey, in turn, is clearly moved by this revelation. Healed, even. Is that a tear in his eye?

This conversation is a reminder, again, of how the best of *Doctor Who* remains alive to us at all times, whether it was made 30 years ago or a week last Wednesday. Great *Doctor Who* stays news – and so here is today's news: the writer who once inspired Rob Shearman has, three decades on, been inspired by him. It's a wonderful thing to witness.

A wise lady once said… Wheel turns.

GARY GILLATT

Revisitations 2



DVD box set 2|entertain

CONTAINS *The Seeds of Death*, *Carnival of Monsters*, *Resurrection of the Daleks*
STARRING Patrick Troughton, Frazer Hines, Wendy Padbury; Jon Pertwee, Katy Manning; Peter Davison, Janet Fielding, Mark Strickson
WRITTEN BY Brian Hayles; Robert Holmes; Eric Saward
DIRECTED BY Michael Ferguson; Barry Letts; Matthew Robinson
FIRST BROADCAST 25 January – 1 March 1969; 27 January – 17 February 1973; 8-15 February 1984
RRP £39.99

Remember the early noughties? When things like 'scene selection' and 'animated menu' were all we expected by way of extra-mural fun on our DVDs? And we were happy, too. Simple times.

Nowadays we demand much more. As of this month, we want a lovingly-rendered CGI snake in *Kinda*, but beyond that we want Clayton Hickman and Gareth Roberts dressed as big ladies ripping fun out of *The Masque of Mandragora*, or a specially-made, smaller version of *Planet of Fire*.

A sequel to last year's box set, *Revisitations 2* buffs up three more doughty pioneers of the *Doctor Who* DVD range, newly restored and with updated production notes, bringing them in to line with their bejewelled successors. Step forward *The Seeds of Death* (first released on DVD in 2003), *Carnival of Monsters* (2002) and *Resurrection of the Daleks* (also 2002). It's your time to shine...

The Seeds of Death

From Patrick Troughton's final series in 1969, the six-part *Seeds* is a bit of a plodder. Pitting our hero against the reptilian meanies from Mars, it takes an ice age for anything much to happen. The first three instalments see the Doctor estranged from the action. While it's all kicking off on the Moon, he's faffing about on Earth trying to organise a ride to get him to the storyline. When he finally arrives, he's knocked unconscious for all of Episode Four.

But there are plenty of good bits. The model work is excellent, and the notion of a twenty-first-century world beholden to teleportation system T-Mat is well drawn... even if, latterly, it sounds like a technology coined by Elizabeth Estensen's sci-fi witch T-Bag. "T-Shirt! Connect me to Oslo!" Meanwhile, Alan Bennion as Ice Lord Slaar is terrific – haughty, slim, sibilant and he sports excellently evil dentistry.

And sssso to the sssspecial features...

DVD Extras

Lords of the Red Planet leads the freshly-minted features. A half-hour documentary looking back at the adventure's creation, there's an odd regional news feel to the narration. Of the Ice Warriors it says: "Scaled hissing behemoths with claws for hands and arm-mounted sonic weapons. They were a fearsome foe! [*Small punctuative sigh.*] But what of the fertile mind from which they came?"

Thankfully, the talking heads are more lucid, Wendy Padbury revealing she gave Zoe's leather suit to Oxfam ("How mad am I?!"), director Michael Ferguson confessing he didn't understand the script, and script editor Terrance Dicks recalling how easy he found working with Brian Hayles. But of most interest are the snippets from the original treatment for a sequel to *The Ice Warriors*. A *Peladon*-esque tale of royal legacy, it would have definitively named the pincer-pawed perishers' species as Saurian.

Meanwhile, could Richard Bignell be let back indoors? The poor love looks quite abandoned out there on Hampstead Heath, where he's been assigned the expositional heavy-lifting duties. [*Small punctuative sigh.*]

So! Do the best monsters come back the most times? This, and other delightfully fannish questions are posited in the very jolly *Monsters Who Came Back For More!*. It features Dalek voice-man Nick Briggs and **DWM**'s very own Chancellor Flavia, Peter Ware. Between them the duo chew the fat over the *Doctor Who*bestiary and rather thrillingly rank *Doctor Who*'s foes in order... although we're sad to report Mr Ware fudges appallingly when selecting a third place candidate after the Daleks and Cybermen.

Michael Ferguson's Monster Masterclass sees the director postulating a few tips on how to ensure monsters appear truly that – although he doesn't specifically acknowledge his very finest trick, which is to film them silhouetted against the sun, something that works well in *Seeds'* exterior sequences and a device he'd reprise the following year in *The Ambassadors of Death*.

Carnival of Monsters

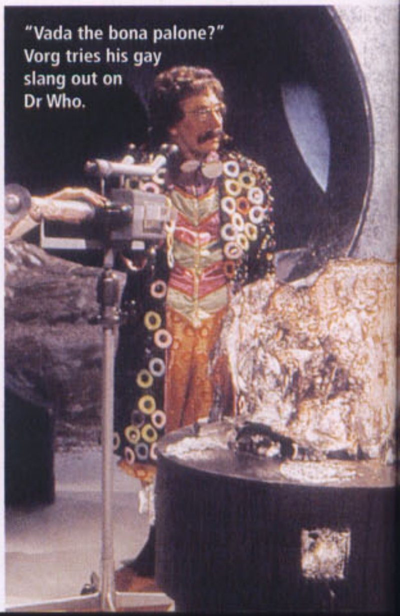
Having finally been let out of his bedroom by the Time Lords following a grounding on Earth for three years, the Third Doctor ventures back into space to parlare homosexual slang with Mr Partridge off of *Hi-De-Hi!*... who's wearing a transparent bowler hat. As they say, what's not to love? This garish four-parter from 1973 is a joy. Told with charm and verve, it mashes monsters, 1920s flapping, time-loop loopiness, men from the Minorian ministry, a prescient pop at reality television and a little bit of tap dancing.

DVD Extras

New for this reissue is *Destroy All Monsters!* – a making-of got up as a B-Movie. A fun concept, but the over-urgent American narration quickly palls.

Watching the feature it becomes obvious *Carnival* has gifted more anecdotes to convention-going *Doctor Who* stars than most other adventures. All your favourites are here: Katy Manning getting stuck in the mud at Tillingham Marshes, Jon Pertwee trousering the binnacle onboard the *RFA Robert Dundas*, Brian Hodgson and co's woeful theme tune remix inadvertently accompanying episodes to Australia, and the ever resourceful BBC FX boys using fox terrier skulls to make the monstrous Drashigs. Still, even an old shaggy dog story can be spruced up, and Manning manages to do just that by musing that if she were a pup, she'd be very happy to have her cranium repurposed for the sake of Saturday teatime chills. Barking.

On Target With Ian Marter contrasts the fun of the lead feature by adopting the gloomy tone of a corporate video. It profiles the actor and novelist, who made his *Doctor Who* début in *Carnival*, and died at just 42. He's spoken of with huge fondness by all, Elisabeth Sladen still moved by the memory of their final meeting. Tom Baker, meanwhile, recalls collaborating with Marter on their abandoned *Doctor Who* film script, declaring him



"Vada the bona palone?" Vorg tries his gay slang out on Dr Who.

"competent as a writer" but "tainted by education." However it's the bits of Marter's own prose that really impress, Nigel Plaskitt reading aloud the Target Books version of *The Ribos Operation*, and the lovely evocation of the Shrivenzale's "warm, sour breath." Sadly, from this juncture, Nicholas Courtney's reminisces of the last day he saw his friend take on an unwanted piquancy. Real troopers, both.

The A-Z of Gadgets and Gizmos breaks new ground for the DVDs. Never before has the life-sapping essence of those weirdly anonymous afternoon ITV clip shows (*Animals Do the Funniest Things et al*) been so wholly assimilated into something associated with *Doctor Who*. This is an alphabetical scamper, which tells you nothing (K9 had a "useful set of ears") and trots out a load of bizarre non-jokes (Rassilon had the De-Mat gun "banned, yes, *banned*!"). There are 26 reasons to skip this one.

Mary Celeste and Other Maritime Mysteries is also a miss. Taking the fictional disappearance of *Carnival*'s *SS Bernice* as reason to blether on unengagingly about other vacant vessels, it never feels more than spurious. Although there's some small entertainment in seeing men from maritime museums being forced to cogitate on the veracity of *The Chase*.

Happily, the new DVD commentary puts us back on track. **DWM**'s Toby Hadoke is in charge, and a rotating array of guests join him in the booth; including actors Peter Halliday, Cheryl Hall and Jenny McCracken, plus Terrance Dicks and sound effects designer Brian Hodgson. *Carnival* was Hodgson's final *Doctor Who* story, after being with the show since day one. He concedes it's a "slightly sore point" many of his audio creations are still featured in the series today without credit. Meanwhile, McCracken attempts to tell a tale about appearing in a Hollywood film, but is trampled under Dicks' ardour for the Drashigs: "Oh, there's the Drashigs! We mustn't ignore the Drashigs!" There's also an insightful chat about Jon Pertwee, with McCracken recalling how standoffish he was with guest performers and Hall positing the theory his comedic background made him insecure being surrounded by 'proper' thespians.

Looking back at the Davison era... David Tennant visits the old *Doctor Who* production office.

Resurrection of the Daleks

Although *Doctor Who* turned 21 in 1984, Eric Saward's two-parter (or four-parter, if you prefer – both cuts are available) feels oddly adolescent. Mistaking cynicism for sophistication, it's a surly tale full of killing, that's determined never to crack a smile. And that's despite the fact it's replete with the most rubbish hats in *Doctor Who* history.

Mind you, the docklands location looks terrific, and Terry Molloy's début as Davros is immediately convincing. But as Tegan says, in the story's best scene, "It's stopped being fun, Doctor."

DVD Extras

Toby Hadoke's grip on all things tangentially *Who* tightens in half-hour documentary *Casting Far and Wide*. And it's a lovely piece, which sees our hero visiting five actors, all of whom appeared in *Resurrection*. Roger Davenport is the jolliest of the quintet, despite the fact his character – known only as 'Trooper' – didn't even have a name. "He represents 10,000 incredibly strong fighting men all working for Maurice Colbourne," he reasons, not altogether seriously. In contrast, Del Henney (Colonel Archer) is morose, revealing he hasn't made a living from acting in the last 20 years. "It's a tough business," reflects a deflated Mr Hadoke after their meeting. In the course of his meanderings, Toby also chats to Leslie Grantham (Kiston), Jim Findley (Mercer) and William Sleigh (Galloway) and then exits the documentary, doubtlessly winning a pub bet by covertly name-checking as many Dalek stories as possible in his closing spiel.

Come in Number Five is the big production number for the whole box set. Hosted by the Tenth Doctor himself, David Tennant, it looks back over Peter Davison's tenure in *Doctor Who*. With a definite interest in office politics, it's at times quite catty. The BBC's Head of Series and Serials (1981-83) David Reid recalls his reaction to Davison's casting – "Initially I thought, 'That's a bit dull'" – while script editor Christopher H Bidmead talks of "creative tension" between executive producer Barry Letts and producer John Nathan-Turner. Throughout, there's an evocation of the *Doctor Who* production office constantly in a shambles, with the producer AWOL during crises, and writers and directors not coming up to scratch.

All the while, tensions simmered regarding the approach the series should take. Remembering his relationship with Nathan-Turner, Davison admits: "We just went in different directions." However, a welcome advocate for the beleaguered producer comes in the form of current executive producer Steven Moffat, who supports the decision to cast big name light entertainment stars to raise the programme's profile. "If I've got the right part for Bruce Forsyth," he warns us, "you think I won't do it? You betcha I will!" Coming soon: "Here they are, they're so appealing, come on Daleks do your evil-ing!" *Ahem*. But back to JN-T, a man as divisive as a mag-in-a-bag, he's best summed up by Reid: "People had wonderful things to say about John – and terrible things."

Packed with new and archive interviews (a testament itself to a decade of shooting DVD extras), the whole thing is a candid and clever appraisal of an era that still influences the series today. And it all ends with David Tennant donning his future father-in-law's coat and ambling off into the depths of BBC Television Centre. Perfect.

Tomorrow's Times (love that low-funk intro music) is capably helmed by Second Doctor companion Frazer Hines and trots through *Doctor Who*'s treatment at the hands of the press in the early 1980s, while *Walrus* will scratch an itch for many a fan – a clip from the dimly-remembered educational series in which a Welsh housewife debates the importance of inflection in speech, with a Dalek. "Oh, there's lovely!"

Finally, there's the new commentary track, appended to the two-part version of the story. Nick Pegg helms, very much from the point-of-view of a man who makes his money trundling Daleks around Upper Boat, and commends the nice "door work" of his *Resurrection* forebears. He's joined by writer Eric Saward, Terry Molloy and visual effects designer Peter Wragg.

The conversation doesn't flow easily, the most revelatory moment being when Molloy puts forward the theory Davros suffered from Asperger's. Then there's Saward's remembrance of Janet Fielding's hatred for her costume. "She just sort of bore it with..." What? Good grace? "Well, whatever," is as close as he can come to summing up the fiery actress' mode of resilience.

Across six discs *Revisitation 2* brings us *Death*, *Monsters* and a *Resurrection*. A microcosm of *Doctor Who* in a box, then, and it's well worth getting.
GRAHAM KIBBLE-WHITE

'Hosted by David Tennant, *Come in Number Five* is a candid and clever appraisal of an era that still influences the series today...'

BBC
DOCTOR WHO
AND THE RIBOS OPERATION
IAN MARTER
READ BY JOHN LEESON

The Ribos Operation

AUDIO READING AudioGO

WRITTEN BY Ian Marter
READ BY John Leeson
FEATURING The Fourth Doctor, Romana and K9
RRP £13.25 (CD), £12.29 (download)

The novelisation of the first story of *Doctor Who*'s 'Key to Time' season doesn't take any major liberties with the original story, but is enhanced with some rich description and a more gothic flavour.

Having been assigned the task of retrieving the Key to Time by the all-powerful White Guardian, the Doctor, Romana and K9 find themselves caught up in an elaborate scam by two conmen to sell Ribos to the warlike tyrant, the Graff Vynda Ka, on the false pretence that it is rich in the valuable mineral, Jethryk.

Originally written by Robert Holmes and novelised by Ian Marter, *The Ribos Operation* is best appreciated for its characterisations and the details constructed around the planet Ribos and its Medieval society, rather than for a particularly fast or exciting plot. That said, Marter goes some way to improve on the original. For instance, the monster of the piece, the Shrivenzale, is presented as a much more robust creature than seen on TV – one with the kind of razor-toothed, snappy attitude that makes you believe it could *really* do some damage.

John Leeson, who provided the voice of K9 in the original 1978 serial, is a good choice of reader. While his attempt to bring a deep Tom Baker resonance to the Doctor can make him sound like someone pretending to be a giant, and his Romana is 'girly' rather than 'haughty', elsewhere he excels. As con-artist Garron, for example – Leeson is possibly even more convincing than Ian Cuthbertson's larger-than-life turn in the original.

Music and sound effects are as good as ever. The story opens with the Doctor trying to plot a holiday, and the flapping and crunching of paper as he struggles to gain control of an unruly star-chart brings the scene to life. Also well conveyed are Ribos' icy winds, and the echo-filled drip-drip claustrophobia of ancient, subterranean catacombs.

While not an edge-of-the-seat talking book, *The Ribos Operation* is technically as impressive as any in the range so far. **VANESSA BISHOP**

Industrial Evolution

AUDIO DRAMA Big Finish

WRITTEN BY Eddie Robson
STARRING Colin Baker (the Sixth Doctor), Maggie Stables (Evelyn Smythe) and John Pickard (Thomas Brewster)
ALSO STARRING Warren Brown, Rory Kinnear, Hugh Ross
RRP £14.99 (CD), £12.99 (download)

Having finally brought the errant Thomas Brewster back home to Victorian England, the Sixth Doctor and Evelyn are less than thrilled to discover that even in his native habitat Brewster has a habit of getting himself into trouble. And while leading the workers of a brass mill out on strike in protest at a series of accidents might seem the kind of thing that would meet with the Doctor's approval, it soon becomes obvious that there's something more sinister going on. The factory's machines aren't just injuring the workers; they're *harvesting* them. And in the vaults under the mill there is a monster waiting, in the dark, to feed on human flesh...

CLASSIC DOCTORS · BRAND NEW ADVENTURES
DOCTOR WHO
Colin Baker & Maggie Stables in
INDUSTRIAL EVOLUTION
by Eddie Robson
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA
BIG

The hymn *Jerusalem* recurs throughout *Industrial Evolution*, both as an article of wealthy entrepreneur Robert Stretton's faith, and as a symbol of the changing face of England. The 'dark satanic mills' of Lancashire are just that – belching, steaming visions of hell on Earth. The nature of the play's monster makes the theme explicit – the industrial revolution is devouring its children, making people into parts of a machine, dehumanising them and using them to fuel the expansion of industry itself. By way of contrast, England's green and pleasant land is invoked by one of the characters as a defence against the monsters, making a metaphorical battle for the future into a literal struggle between nature and the machine, with the Doctor as the only person who can see the connection.

It's an interesting idea, and writer Eddie Robson avoids it becoming too abstract by dressing it up with an appropriate alien menace. The idea of a machine harvesting body parts is not new – at points this listener was expecting the Cybermen to turn up – but it is one that perfectly fits with the

Lucie Miller

AUDIO DRAMA Big Finish

WRITTEN BY Nicholas Briggs
STARRING Paul McGann (the Eighth Doctor), Sheridan Smith (Lucie), Niky Wardley (Tamsin), Carole Ann Ford (Susan), Graeme Garden (the Monk), Jake McGann (Alex)
FEATURING, Jake McGann, John Banks, Nicholas Briggs
RRP £14.99 (CD), £12.99 (download)

We've grown accustomed to the Eighth Doctor 'seasons' ending with a two-part finale that places the world in peril. That's all present and correct here: a deadly plague has stricken the globe, but that's just a precursor to the main event. A full-scale re-conquest by the Daleks, still determined to mine out the planet's core and pilot us through space like some kind of galactic Zorb ball, has resulted in most of North America being converted into a mine. Meanwhile, the human resistance – including Susan, her son Alex plus Lucie herself (who, you'll remember, left the TARDIS to travel the twenty-second century) – is stuck on submarines and plotting a desperate counter-strike against the Daleks.

On top of this, the Doctor is not around to save the day. Instead, left to fend for itself, humankind seems to be making a bit of a mess of things. And although Lucie has been desperately leaving messages on the Doctor's space-time answerphone begging him to come and help, he's yet to put in an appearance. All this leads to several introspective moments when Lucie realises that she has forgiven the Doctor for his lies about her Auntie Pat, and is desperate to return to her life on board the TARDIS. There's nothing like a crisis to sharpen the mind.

While Lucie has pretty much given up on the Doctor coming back – and at points seems, shockingly, pretty close to giving up completely – the Doctor's granddaughter and former travelling companion, Susan, is desperately clinging to her TARDIS key and the hope that her grandfather will arrive to sort things out.

There is real jeopardy here – massive death and devastation, and, because this is all set comfortably in the future from our point of view, no guarantee that the Earth or its people are going to get out of this without great sacrifice. Even the Daleks sound more hysterical than usual.

Yet, despite this grim prognosis, there's humour as well, mainly provided by the Meddling Monk and Tamsin. The Monk, ably played by Graeme Garden, is, once again, assisting the Daleks, although he is squeamish about their brutal methods. Tamsin, meanwhile, has been gathering the Earth's cultural treasures to save them for humankind – or so she says. She never really 'got' the ethics of time travel. Nonetheless, she provides some

The Forbidden Time

AUDIO READING Big Finish

WRITTEN BY David Lock
PERFORMED BY Anneke Wills and Frazer Hines
FEATURING The Second Doctor, Jamie, Ben and Polly
RRP £8.99 (CD), £7.99 (download)

On present-day Earth, the entire human race has received a telepathic message warning them that if they continue living into their own future there will be severe penalties. A host of worried representatives from major world organisations gather for a keynote speech by a former companion of the mysterious traveller known as the Doctor. Polly is the only person in the world who can answer their questions and save humankind.

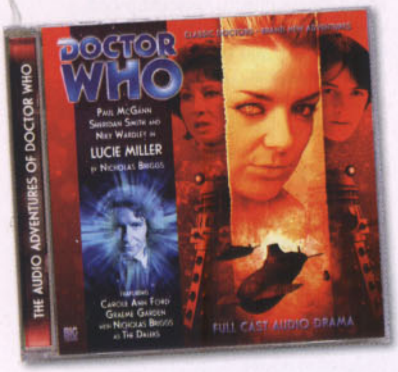
DOCTOR WHO
THE FORBIDDEN TIME
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

She chooses instead to tell them the story of when she and her fellow companions, Jamie and Ben, slipped sideways in time, into a shadowy netherworld populated by the time-travelling Vist, creatures from a Salvador Dali nightmare and masters of an Earth that is slowly crumbling into dust. No-one lives in this world except the Vist and the TARDIS crew. And soon, Ben has fallen victim to them, gone to dust.

Sensitively performed by Anneke Wills and Frazer Hines, who played Polly and Ben on TV in the 1960s, *The Forbidden Time* goes for atmosphere over action, and is largely successful in its depiction of Earth's dead parallel. There is something eerie about a deserted world, especially one that is being colonised by scuttling, spidery monsters. The Vist are notably horrible, visually impressive (even from a description), and benefit from some skin-crawling scenes as their pursuit story, and which hasn't been used by *Doctor Who* in this context before.

Thomas' ventures into the pitch black cellars beneath the mill, and the horrible things he finds there, are unforgettably nightmarish – Ridley Scott meets steampunk. The Doctor finds a neat and non-lethal way to incapacitate the monsters, and the climax – like so many Colin Baker stories – sees victory at a dreadful cost. It does, however, define Big Finish's rehabilitation of Doctor number six by having him outraged at Brewster's actions, when in the past it would have been this Doctor himself who would make stark choices for the greater good. All these are highlights.

As for Thomas – once again, he does a lot that Adric might have done. He's impetuous and has a tendency to throw in his lot with baddies. But he's basically likeable. The latest Sixth Doctor plays have shown us just what a great team these three could be. More please. **MATT MICHAEL**



much-needed comic relief, not least in her bitchy jealousy about Lucie.

So, when the Doctor does finally arrive, he discovers that things are pretty much as bad as they can get. The Daleks have won. The human race is defeated and scattered. A rival Time Lord is collaborating with the enemy. And he still hasn't found Lucie. The next episode – the last in the series – is titled *To the Death*. You can believe it. **MATT MICHAEL**

of the Doctor and Polly through the decaying streets of shadow London is recounted.

The only problem with *The Forbidden Time* is that it has allowed an innovative structure to get in the way of good storytelling. A couple of critical moments highlight how this structure tends to undermine the drama. The cliffhanger at the half-way point of the story, which features Polly telling the assembled dignitaries to take a five-minute comfort break, aims for '*Vengeance on Varos* neat' but ends up sounding ludicrous. It's an idea that should have been reserved for a comedy. Furthermore, the play's 'punchline' is bathetic in the extreme, and left this listener wondering why Polly didn't just say that in the first place. It's a shame, because with more traditional handling this could have been a spooky hit. **MATT MICHAEL**

Jago & Litefoot Series 2

AUDIO DRAMAS Big Finish

WRITTEN BY Justin Richards, Mark Morris, Jonathan Morris, Andy Lane
STARRING Christopher Benjamin (Henry Gordon Jago) and Trevor Baxter (Professor Litefoot)
ALSO STARRING Lisa Bowerman, Conrad Asquith, David Collings
RRP £35.00 (CD), £30.00 (download)

Those nineteenth-century night watchmen of the notorious nooks of London town return for a second batch of four fantastical escapades, in which they're plunged into perilous punch-ups with all manner of creatures of the night.

The series begins with *Litefoot and Sanders*, by Justin Richards. Professor Litefoot has called upon the assistance of Gabriel Sanders. Together, they must hunt down what the professor suspects to be a vampire before it can strike again. Replete with blind match girls, ripped night-ladies, coarse drunks and Whitechapel cobbles, this is as effective a synthesis of the Hammer Horror milieu as *The Talons of Weng-Chaing*, whilst incorporating some superbly nasty images of its own. Sanders, who is clearly a wrong-'un and brilliantly played by David Collings, is accompanied everywhere by teeming hordes of bugs and insects that feed on death, and his menacing interrogation of the match girl will make you catch your breath. It's a great opening to this series.

The Necropolis Express by Mark Morris re-tells the story of Frankenstein. However, Morris perhaps over-plays his hand by also including a zombie army and a resurrected vampire. On the plus side, Jago and Litefoot's journey onboard the titular railway on a quest to save a friend's soul is memorably horrid, and perfectly illustrates the difference in temperament between the two men – Litefoot is all unfailing logic, Jago is more superstitious and, crucially, impulsive, so that as Litefoot is fascinated by the monsters he faces, Jago is the one brandishing the burning torch to save their lives.

Jonathan Morris' *Theatre of Dreams* contrasts Jago's pressing pecuniary problems with Litefoot's relentless rationalism, and challenges both men when they fall prey to the *Theatre de Fantasie*, which guarantees to "make your dreams come true." Unsurprisingly, there is a

CHRISTOPHER BENJAMIN & TREVOR BAXTER
BIG FINISH
DOCTOR WHO
JAGO & LITEFOOT
SERIES TWO

very literal meaning to this, and the segues between dreams and reality is unsettling, making for a deeply creepy and enjoyable play.

Finally, *The Ruthven Inheritance* by Andy Lane ties up the running plot threads of this series and strips our heroes of everything that defines them. Without his theatre, who is Jago? If he cannot practice medicine, what is Litefoot? Referencing that most eminent Victorian, Darwin's ideas of nature, and featuring the return of Sanders, this final play perhaps goes a little off piste in its rushed climax. Nevertheless, it gives the sense of a series that has joyfully and entertainingly found an identity all of its own. Marvellous. **MATT MICHAEL**

'David Collings' menacing interrogation of a match girl wil make you catch your breath...'

Short Trips - Volume II

AUDIO READINGS Big Finish

WRITTEN BY Niall Boyce, Steve Case, Lawrence Conquest, Darren Goldsmith, Sharon Cobb & Iain Keiller, John Bromley, James Moran, Simon Guerrier
READ BY Peter Davison, Colin Baker, William Russell, David Troughton, Katy Manning, Louise Jameson, Sophie Aldred, India Fisher
RRP £12.99 (CD), £10.99 (download)

This second volume of *Short Trips* features a further eight plays covering the first eight Doctors in sequence, while trying to pack in as much variety as the short story anthologies of old.

The opening play, *1963*, is effectively creepy given that it has Ian and Barbara arriving in a London where time has stopped. It owes some of its effect to a similar conceit in 1965's *The Space Musuem*, although here, having the time travellers arrive 'home' only to find they cannot interact with their friends or loved ones, gives it a poignant twist, which is only enhanced by William Russell's sensitive narration.

Time travel also plays a key part in *The Way Forwards*, although here it is for comic effect as the Second Doctor fails to learn from his own mistakes, and – through some thoughtless showing off – manages to give a young boy the secret of time travel. Amusing and whimsical, with another smashing performance from David Troughton, the First and Second Doctor instalments get this volume off to a strong start.

The Third Doctor tale, *Walls of Confinement*, grimly compares the Doctor's exile to twentieth-century Earth with the fate of a captive tiger. Though not without charm, the theme is rather laboured, and as a result this earnest story is not entirely successful – not something that can be said of the next entry. *Chain Reaction* is seemingly inspired by one of those Heath Robinson machines and is beautifully suited to the Fourth Doctor's improbable persona. Louise Jameson narrates, despite this being a Sarah Jane adventure, and along with Katy Manning's slightly impressive take on Liz Shaw means that Big Finish is branching out to have companions narrate other companions' chronicles.

The arrestingly-titled *Sock Pig* features Peter Davison as the Fifth Doctor breathlessly cutting into a lonely woman's life to defeat an unlikely alien incursion. The conclusion is the sweetest thing Big Finish has done for a long time, and a much-needed happy ending in a collection that otherwise tends towards darker territory. Not that *The Doctor's Coat* is particularly dark – quite the opposite, since it's focusing on the Sixth Doctor's unfortunate dress sense. Yet despite the breezy humour of the story, it slips into an air of brooding melancholy for its climax, and leaves the listener with a shiver.

Critical Mass feels rather more substantial than some of the character pieces in this collection: it's a fast-paced thriller which has the Seventh Doctor and Ace trapped inside a military installation with a weapon that possesses the power to wipe out a solar system. Although Sophie Aldred's take on the Doctor reveals a previously unsuspected Oirish brogue (by way of Newcastle), she's excellent at conveying his righteous indignation and impish humour.

The collection concludes with *Letting Go*, which sees Charley Pollard early on in her travels with the Eighth Doctor insisting that the two take the time out to explain to an unlikely hero's family how he sacrificed himself. Like other stories in this volume, this has unanticipated consequences which force Charley to learn something about herself, and as such it's an apt note on which to finish this thoughtful anthology. **MATT MICHAEL**

DOCTOR WHO
SHORT TRIPS · VOLUME II
THE AUDIO ADVENTURES OF DOCTOR WHO

Planet of the Spiders

DVD 2|entertain

STARRING Jon Pertwee (the Third Doctor), Elisabeth Sladen (Sarah Jane Smith), the Brigadier (Nicholas Courtney), Mike Yates (Richard Franklin) and Benton (John Levene)
WRITTEN BY Robert Sloman
DIRECTED BY Barry Letts
FIRST BROADCAST 4 May – 8 June 1974
RRP £19.99

RELEASED 18 APRIL

After five years, 1974's *Planet of the Spiders* not only saw Jon Pertwee leaving the role of the Third Doctor, but also accelerated the deconstruction of his era's 'UNIT family'. Fittingly, then, *The Final Curtain* documentary on this release looks a little further afield than merely documenting this one serial.

"I wouldn't call it an era overview," muses producer Ed Stradling. "It's a straightforward retrospective of the story, really – it just covers slightly wider ground because *Planet of the Spiders* was the swansong for many of the cast and crew." As well as the main documentary, there are, as ever, a number of smaller features, one of which is a short but revealing interview with guest actor John Kane (Tommy) who went on to a successful TV writing career shortly afterward. "John's interview was done very late in the day," Stradling reveals. "It was the only time I've ever had some spare budget on a DVD production, so I went off to the South of France where John and his wife Alison now live, and spent a lovely day with them. He's a fascinating man."

Producer/director Barry Letts gets a little featurette all to himself, and the main supporting feature also includes a contribution from *Victory of the Daleks*' writer Mark Gatiss – appearing here in his 1974 guise of 'adoring youthful viewer'. "John Kelly started the *Directing Who* series of short featurettes a few years ago," Stradling points out, "and I always thought they were good value for a smaller feature. When I interviewed Barry in 2008 I made sure to ask him questions about his directing work as well as his time as producer – and of course with that interview already in the can, it made for a cheap feature!"

It's interesting that throughout the pieces, producer Letts and his star Jon Pertwee are frequently heard to contradict each other as regards subjects such as Pertwee's departure from the series – the showman's need for a good story outweighing more pedestrian truths, perhaps...? "In either case, I don't see a problem presenting such directly contradicting views in a documentary," Stradling reckons, "although it doesn't really work unless you have a narrator to ease the flow between the contrasting viewpoints.

You wouldn't want to find *that* in the bathroom! Sarah Jane's in trouble on the *Planet of the Spiders*.

"I went off to the south of France to interview John Kane. He's a fascinating man..."

"As for Mark's involvement, it was clear when I was assembling the script that in order to get a good insight into the story and its prominence as the 'end of an era', we needed to speak to someone who had watched the episodes at the time. For example, it's no good asking one of the cast or crew how scary the spiders were, or how they felt when they saw Jon Pertwee's Doctor dying. You can *only* get that from viewers. Mark is, of course, insanely busy, but very kindly agreed to do the interview – and very good value he is too!"

And one more *Doctor Who* stalwart who turns up here – and someone who is now pretty much the sole survivor of the era's production team – is script editor Terrance Dicks. "Despite having worked on these DVDs for years," Stradling reveals, "I'd never worked on a Pertwee release until *Terror of the Autons* – so I'd never really met Terrance properly until late 2008, when we shot the interviews for that set, which is out next month. He's a lovely man and great fun – until you ask him about special effects. Particularly *bad* special effects. Then he becomes a little bit gruff, and says 'Don't ask me about all that, I just delivered the scripts. If they cocked it up later it's not my fault!'..." **DAVID DARLINGTON**

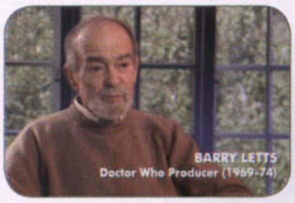
BUY IT BECAUSE: It's the last hurrah for a fondly-regarded era, presented with the care and attention that it deserves...

WHAT'S IT ABOUT?

Giant spiders arrive on Earth,intent on recovering a blue crystal that the Doctor stole from their planet, Metebelis Three...

EXTRA FEATURES

- Commentary with stars Elisabeth Sladen, Nicholas Courtney and Richard Franklin, producer Barry Letts and script editor Terrance Dicks
- Omnibus Edition and Trailer: edited version of the story from its repeat screening on BBC1 in December 1974, plus the trailer for the omnibus
- *The Final Curtain*: documentary on the making of the story and the end of the Third Doctor's era
- *Directing Who*: Barry Letts
- *Now and Then*: guide to the locations
- *John Kane Remembers* interview with the actor who played Tommy
- Photo Gallery
- PDF *Radio Times* listings
- Programme subtitles and subtitle production notes
- *Coming Soon: Mannequin Mania* (*Spearhead from Space* and *Terror of the Autons*)



JON PERTWEE
'Doctor Who' (1970-74) - 1995 interview

John Kane Remembers
PLANET OF THE SPIDERS

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

APRIL

THURSDAY 7
CD - AUDIO DRAMAS

- ***The BBC Radio Episodes*** Box set containing *The Paradise of Death*, *The Ghosts of N-Space*, *Exploration Earth*, *The Pescatons*, *Whatever Happened to... Susan?* and *Slipback* AudioGO £59.99
- ***Inferno*** by Terrance Dicks [Third Doctor, Liz, Brigadier, Benton. Read by Caroline John] AudioGO £12.99 See page 76

MONDAY 18
DVD

- ***Planet of the Spiders*** by Robert Sloman [Third Doctor, Sarah Jane, Brigadier, Yates, Benton] 2|entertain £19.99 See above

THURSDAY 21
MAGAZINE

- **DWM Special 28 – The Sarah Jane Companion Volume Two** Panini Magazines £6.99

THURSDAY 28
BOOKS - NOVELS

- ***Hunter's Moon*** by Paul Finch [Eleventh Doctor, Amy and Rory] BBC Books £6.99 See page 77
- ***The Way Through the Woods*** by Una McCormack [Eleventh Doctor, Amy and Rory] BBC Books £6.99 See page 77
- ***Dead of Winter*** by James Goss [Eleventh Doctor, Amy and Rory] BBC Books £6.99 See page 77

FRIDAY 29
CDs - AUDIO DRAMAS

- ***Heroes of Sontar*** by Alan Barnes [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99 See page 75

Heroes of Sontar

AUDIO DRAMA Big Finish

WRITTEN BY Alan Barnes
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough) and Sarah Sutton (Nyssa)
ALSO STARRING John Banks, Duncan Wisbey, Alex Lowe, Andrew Fettes
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 APRIL

It's taken them over a decade, but this month everyone's favourite angry, potato-headed bad guys are making their Big Finish audio début.

"I have no idea why it's taken the Sontarans so long to get to Big Finish!" admits line producer David Richardson. "This is their first adventure with us – and it won't be their last."

Heroes of Sontar, written by Alan Barnes, definitely does them justice. "It's absolutely a Sontaran-fest," David smiles. "There are no other human characters in the story, other than the Doctor's companions, so the casting of it was crucial. We wanted people we know, who would sit down and watch old episodes of *Doctor Who* and really do their research. Everybody has come prepared to do their best Commander Linx [the orginal Sontaran from 1973/4's *The Time Warrior*] for this!"

Indeed, **DWM**'s personal highlight of the recording was watching a trio of actors put their thoroughly-researched Sontaran voices and mannerisms into practice, by collaboratively improvising the tune to a Sontaran military song in the green room. ("Christmas Number One?" asked Sarah Sutton, once the applause died down.)

Does having the Sontarans up the ante to make the story really special? "Do you know, that's never occurred to me," David replies. "The only thought process I've gone through is getting the Sontaran performers right and doing Alan Barnes's superb script justice."

When Big Finish used the Cybermen for the first time, in *Sword of Orion*, it felt like the ultimate Cyberman story, like it had set out to celebrate as many as possible of the things that had made those monsters popular. Did the team try to reproduce the atmosphere of, or any specific elements from, other Sontaran stories? "That's a really interesting question," ponders David, "because actually I think we've done the opposite – we've taken the Sontarans into *new* territory."

It's not just the Sontarans who are making a welcome return, as this story features the Fifth Doctor, Tegan, Turlough, and the older version of Nyssa who reunited with them in a trilogy of stories released last year. "When Alan first came up with the idea of bringing an older Nyssa in, it didn't fire my imagination up," admits David, "but it's been brilliant. The older Nyssa is a Nyssa who is more aware, more sassy; she can hold her own against Tegan and Turlough more than she could before.

"Peter, Mark, Sarah, and Janet have such an amazing relationship away from *Doctor Who* that when you put them in front of a microphone, that osmotically seeps into the performance. There's a real spark in there; it just feels special, and very authentic to *Doctor Who* at that time."

How closely linked are these three new stories? "This is very much a continuing arc, in which the older Nyssa is still searching for a cure to the disease – Richter Syndrome – which has decimated the population in her time," David confirms. But as to whether that's just part of the background, or a major storyline, he's staying vague: "It's something we will be coming back to..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's Sontarans in a *Doctor Who* audio for the first time!

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Peter Davison in
HEROES OF SONTAR
by Alan Barnes
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA
BIG

WHAT'S IT ABOUT?

Samur is situated on the furthermost frontier in the eternal war between the amoeboid Rutan Host the Sontarans. When the TARDIS has lands on the planet, the Doctor, Tegan, Turlough and Nyssa must face not only the Sontarans, but also mystical mercenaries – and a deadly, decades-old curse.

Thin Ice

AUDIO DRAMA Big Finish

WRITTEN BY Marc Platt
STARRING Sylvester McCoy (the Seventh Doctor) and Sophie Aldred (Ace)
ALSO STARRING Ricky Groves, Beth Chalmers, Nicholas Briggs, Nigel Lambert, John Albasiny, John Banks
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 APRIL

The *Lost Stories* range returns this month with the first of four Seventh Doctor full-cast audio adventures originally planned for television in 1990 [*see page 34 for our full feature – Ed*], and the début release is Marc Platt's *Thin Ice*.

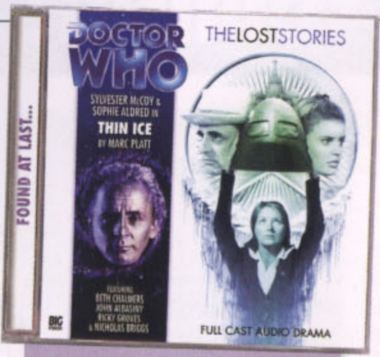
"*Thin Ice* kicks off just as if it's the day after *Survival* was broadcast," explains David Richardson, the story's producer, referring to the story which closed the door on *Doctor Who* following its 1989 cancellation. "It's set in Russia in the 1960s. The Doctor and Ace become embroiled in a plot where the Soviet military is trying to get hold of Ice Warrior technology from a crashed ship."

"I remember, when I was sitting down to prepare this story," recalls script editor Andrew Cartmel, "that the first thing I did was say to Marc, 'I'm not an expert on the Ice Warriors, but you are, so why don't you prepare a document on them?'. Because I wanted to see them through his eyes, as it were. He replied ever so quickly, and said 'Oh, I just used the same document from when you asked me that 20 years ago!' I thought, I haven't changed a bit, have I?"

"Also involved in this story," David adds, "is a mysterious Time Lord who has designs on Ace." Indeed, *Thin Ice* was written in part to say goodbye to the Doctor's companion, as she left for an academy on Gallifrey where she would train to become a Time Lord.

"It's interesting," says script editor Andrew Cartmel. "Marc had this lovely idea that Ace was going to be put forward for the Prydonian Academy. I thought that was really lovely, and so sweet. It shows how highly he thinks of her, doesn't it?"

"*Thin Ice* is very much a culmination of Ace's journey with the Seventh Doctor, I think," David agrees. "Things reach boiling point."


DOCTOR WHO
THELOSTSTORIES
FOUND AT LAST...
SYLVESTER McCOY & SOPHIE ALDRED in
THIN ICE
BY MARC PLATT
FEATURING BETH CHALMERS JOHN ALBASINY RICKY GROVES & NICHOLAS BRIGGS
BIG
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

Moscow 1967 – the Doctor and Ace have arrived behind the Iron Curtain, and the Soviet Union is seeking a new weapon that will give it mastery in the Cold War. And when the legendary Martian War Lord, Sezhyr, returns to life, the Doctor is faced with some of his oldest and deadliest enemies...

And although the new companion, Raine Creevy, isn't introduced until next month, the seeds of her story are well and truly sown. "Beth Chalmers doesn't appear as Raine, but she plays a Soviet officer involved with Marcus Creevy – spot the surname! – who is on a mission to Russia," says David. "We've got Ricky Groves as Marcus. I have to say, I know he's very well-known as Garry in *EastEnders*, and I did watch some clips of him and he's a super actor, but something that helped me cast him is that I'd seen him in *Strictly Come Dancing*." Can we look forward to hearing Ann Widdecombe in a future episode, then? "Yes," deadpans David. "As a monster."

"We were initially thinking about Michael Caine in *The Italian Job*," adds Andrew, recalling the initial plans for Creevy. "But Ricky is a bit harder-edged than that. Michael Caine always came across as 'smooth', and I think Ricky gives a grittier performance."

"Ace, Creevy, and Raine all share certain characteristics," claims Andrew: "they're all tough, and resourceful, but he's a proper villain, he's a crook. So that's different from the start. Raine, when we meet her, is a cat-burglar, but it's more because she's a thrill-seeker; she doesn't really need the money."

"*Thin Ice* is about setting the scene," David concludes, "for a season that is quirky, funny, dark, dramatic, scary – all those things that you associate with that era of *Doctor Who*." **DAN TOSTEVIN**

BUY IT BECAUSE: It's the first stop on an exciting journey that's been over 20 years in the making.

- ***The Lost Stories: Thin Ice*** by Marc Platt [Seventh Doctor and Ace] Big Finish £14.99 See page 75

CD - AUDIO READING

- ***The Companion Chronicles: The Sentinels of New Dawn*** by Paul Finch [Third Doctor and Liz Shaw] Big Finish £8.99 See page 76

MAY

THURSDAY 5

MAGAZINE

- **DWM 434** Panini £4.50

CD - AUDIO READINGS

- ***The Stones of Blood*** by David Fisher [Fourth Doctor, Romana and K9] AudioGO £13.25
- ***The Hounds of Artemis*** by James Goss [Eleventh Doctor and Amy] AudioGO £9.25

MONDAY 9

DVD

- ***Mannequin Mania*** box set containing ***Spearhead From Space*** by Robert Homes [Third Doctor, Liz, Brigadier] and ***Terror of the Autons*** [Third Doctor, Jo, Brigadier, Yates, Benton] 2|entertain £35.73

THURSDAY 12

BOOK

- ***The Dalek Handbook*** by James Goss and Steve Tribe BBC Books £9.99

DOCTOR WHO
BBC
THE DALEK HANDBOOK
STEVE TRIBE & JAMES GOSS

TUESDAY 31

CDs - AUDIO DRAMAS

- ***Kiss of Death*** by Stephen Cole [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99
- ***The Lost Stories: Crime of the Century*** by Andrew Cartmel [Seventh Doctor and Raine] Big Finish £14.99

DOCTOR WHO
THELOSTSTORIES
FOUND AT LAST...
CRIME OF THE CENTURY
FULL CAST AUDIO DRAMA

CD - AUDIO READING

- ***The Companion Chronicles: Ferril's Folly*** by Peter Anghelides [Fourth Doctor, Romana and K9] Big Finish £8.99

COMING SOON...

The Sentinels of the New Dawn

AUDIO READING Big Finish

WRITTEN BY Paul Finch
PERFORMED BY Caroline John
FEATURING The Third Doctor and Liz Shaw
RRP £8.99 (CD), £7.99 (download)

RELEASED 30 APRIL

The *Lost Stories* range – adapting unmade *Doctor Who* television scripts for audio – has allowed fans to finally experience famously forgotten stories that had passed into legend. But this month, the *Lost Stories* has done something entirely different, by providing the starting point for a brand new, original adventure: this month's *Companion Chronicle*.

"I was a big fan of *Leviathan*," explains the producer of both ranges, David Richardson, "which was one of the first series of *Lost Stories* we did with the Sixth Doctor and Peri, and written by Paul Finch."

Leviathan was an exciting medieval epic, adapted from an unmade storyline by Paul's father, Brian Finch, and became one of the range's biggest hits. "It was a really fantastic, imaginative idea," agrees David, "and I realised early on that there was the potential in terms of the backstory to really explore some of those ideas more."

And that's exactly what Paul Finch has done with *The Sentinels of the New Dawn*. "The Sentinels of the New Dawn is an organisation that was introduced in *Leviathan*," David reminds us, "so I asked Paul if he would be interested in doing a *Companion Chronicle* which perhaps took the Sentinels to a different point in their history, so that we could have the chance to explore what created them, what drives them, and what their agenda is."

As such, *Sentinels of the New Dawn* stands as a prequel to the lost story, and features the Third Doctor in a tale narrated by Caroline John as his companion Liz Shaw. "It was Paul's decision to go for an adventure with Caroline," David reveals, "and I really do think it works beautifully for her voice. Paul's a fan of that era, and it really works."

Unusually, the story isn't just another adventure for the Doctor and Liz. Instead, it's a reunion. "It's set well after Liz left, at some point after [1970's] *Inferno*, because the Third Doctor is now partnered by Jo Grant," clarifies David. "Liz, who is a scientist at Cambridge, goes back to the Doctor to ask for his help, when she discovers a time experiment on the campus. And so the starting point for the story is the Doctor and Liz being projected into the future, to where the Sentinels are just starting to get their foothold..."

It's in this future – 2014, to be precise – that Liz and the Doctor meet Richard Beauregard, this story's main guest character, whose voice might be slightly familiar to regular listeners. "The guest voice is the brilliant Duncan Wisbey, who is endlessly talented, and has appeared in many stories for Big Finish," David smiles. "He's got this huge well of voices he can use. But *The Sentinels of the New Dawn* was actually the *first* time I'd worked with Duncan, because we recorded it ages ago. So this is the story that persuaded us to cast him in so many other things over the last few months!"

Despite its roots lying in *Leviathan*, listeners to *Sentinels* needn't have heard the earlier story to appreciate this play. "It's all self-contained," David nods. "You absolutely don't need to know anything about *Leviathan* to appreciate it, and because it comes *before* what we've seen in *Leviathan*, it really tells all the story for you from the very beginning." **DAN TOSTEVIN**

BUY IT BECAUSE: It fleshes out a brilliant 'lost' story – and tells a fascinating tale in its own right.

DOCTOR WHO
Caroline John
THE SENTINELS OF THE NEW DAWN
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

Some time after leaving UNIT, Liz Shaw calls the Doctor to Cambridge University, where scientists are experimenting with time dilation. A device hurls them to the year 2014, where 'The Sentinels of the New Dawn' are stirring. And their malign influence will be felt for centuries to come...

Inferno

TALKING BOOK AudioGO

WRITTEN BY Terrance Dicks
STARRING The Third Doctor, Liz Shaw, Brigadier Lethbridge-Stewart and Benton
RRP £13.25 (CD), £12.99 (download)

RELEASED 7 APRIL

Unlike many of its contemporaries, the 1970 story *Inferno* was not presented in prose form until well over a decade after the TV serial's transmission. "Both the book and the TV serial are held in high regard by many *Doctor Who* fans as prime examples of solid adventure storytelling," points out commissioning editor Michael Stevens. "The book's arrival in 1984 felt like something special – it was the first experience of the adventure for many people.

"It's a *tour de force* novelisation from Terrance Dicks, written with an obvious affection for the characters, many of which – the Doctor, Liz and the UNIT personnel – he was very familiar with, having script-edited the TV episodes. And Caroline John puts the narrative across with great warmth and humour, as well as the necessary gravitas when the occasion merits it – so I was very keen for her to record *Inferno*. It's is a big story for Liz and the Brigadier, plus their alter egos, and Caroline puts a wicked spin on both with great aplomb."

The title's producer delights in the name of Dizzy Dalziel. "I have produced three *Doctor Who* titles now," Dizzy reveals, "having previously worked on *Logopolis* and *Sick Building*. The world of *Doctor Who* and audiobooks are well matched, as all the *Doctor Who* texts are extremely visual, and the listeners' imagination can run riot!"

"It was an interesting exercise to work with two parallel worlds in this book," says sound designer Simon Power. "I hope we are able to let the listener distinguish between the characters when they were good and when they were bad... They were all very powerful. *Inferno* has certainly been one of my favourites to work on so far in the new series. The thing that struck me was how contemporary the story seemed. Massive ecological disaster? Killer zombies roaming around? Parallel universe? It's certainly packed with lots of modern sci-fi references... and loads of opportunity for juicy sound effects."

BBC
DOCTOR WHO
INFERNO
TERRANCE DICKS
READ BY CAROLINE JOHN

WHAT'S IT ABOUT?

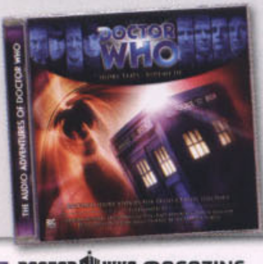
A top-secret drilling project, nicknamed 'Inferno', is about to penetrate the Earth's crust and release a major new energy source. A crisis develops when a noxious green liquid leaks out as drilling progresses – and as the Earth faces destruction, the Doctor is trapped in a parallel world...

What about the dual nature of the story – duplicate environments, populated by duplicate versions of the characters we know and love? How does he differentiate between these for dramatic purposes? "It was important to create an uneasy atmosphere at the point where the Doctor realises there is something different about his surroundings," Power explains. "So I introduced a mysterious and slightly uneasy music bed as the Doctor roams around the parallel Stahlman complex. Also, there are a lot of action scenes high on the gantry, so I have added a metallic effect to the voices, and a menacing low wind and creaking sound to build the atmosphere."

And how does one go about evoking what is, essentially, the end of the world...? "There is certainly a lot of deep subsonic rumbling as Stahlman's men drill deeper and deeper into the Earth's core. At certain points I bring this to the forefront, so that the listener really gets the impression that they are deep underground with this massive drill boring away at the rock surface. Hopefully I've judged it right and it won't loosen any teeth or shatter any glass ornaments! There's a great scene where the Doctor and friends are trapped in a shed with the zombies outside trying to smash their way in. This was a great opportunity to highten the tension with some sudden eerie crashes and effects. It's really quite scary as they try to fend off these rabid beasts using only fire extinguishers!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's a nightmarish story, packed with action.

- ***Short Trips Volume III*** by Simon Miller, Kate Orman, Dave Curran, Juliet Boyd, Mathilde Madden, M Deacon, J Middleton & C Wraight, Andrew Cartmel, Bev Conway [Various readers, short story collection] Big Finish £12.99



JUNE

THURSDAY 2
MAGAZINE
- **DWM 435** Panini £4.50

THURSDAY 23
BOOKS - NOVELS
- ***Borrowed Time*** by Naomi Alderman [Eleventh Doctor, Amy, Rory] BBC Books £6.99
- ***Paradox Lost*** by George Mann [Eleventh Doctor, Amy, Rory] BBC Books £6.99
- ***Touched by an Angel*** [Eleventh Doctor, Amy, Rory] by Jonathan Morris BBC Books £6.99

THURSDAY 30
MAGAZINE
- **DWM 436** Panini £4.99

CDs - AUDIO DRAMAS
- ***Rat Trap*** by Tony Lee [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99
- ***The Lost Stories: Animal*** by Andrew Cartmel [Seventh Doctor and Raine] Big Finish £14.99

WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.
AudioGO: Available from shops or *www.audiogo.co.uk*

Hunter's Moon

HARDBACK NOVEL BBC BOOKS

WRITTEN BY Paul Finch
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

RELEASED 28 APRIL

Paul Finch has harboured ambitions to write *Doctor Who* for some time. "The first stories I wrote as a child were *Doctor Who* stories," he explains. "But when I finally made my breakthrough into writing for television, the show had been off the air for several years and looked to be dead and gone..."

Now that it's back on TV, and in rude health, how does he approach writing for such a modern franchise? "The show's current quick-fire incarnation, as with so much modern TV, is obviously designed to appeal to an audience that has less of an attention span, because there are so many other distractions. But that doesn't mean that they aren't very full stories, with fully developed characters. This can be quite a challenge, but it's one the television show's current writers have more than mastered. Writing a novel, like *Hunter's Moon*, obviously gives you a little more room to manoeuvre, but you still have to match the almost frenetic pace of the show, or your readership is going to feel short-changed. Funnily enough, I have a thick file of *Doctor Who* ideas, and before I was even recruited to write one of the novels, I'd already pencilled in 'Matt Smith' alongside *Hunter's Moon* – basically because it was a fast, action-based concept. Tone, atmosphere and attitude are key elements of *Doctor Who*, particularly when it comes to differentiating between the various eras. The show has changed many times over the decades, and as a writer, you must respect that. All the Doctors – and I've now written for four of them – have their own recognisable character traits. However, Matt's Doctor has been the toughest to capture – his style is hugely effective on screen, but isn't easy to replicate on paper. If you get his dialogue right then fans will definitely hear his voice in their head..." **DAVID DARLINGTON**

"With a *Doctor Who* novel, you still have to match the almost frenetic pace of the TV show..."

BBC
DOCTOR WHO
HUNTER'S MOON
Paul Finch

WHAT'S IT ABOUT?

With Rory kidnapped by a brutal crime lord, the Doctor and Amy infiltrate a deadly contest where fugitives become the hunted. But how long before they realise the Doctor isn't a vicious mercenary and discover what Amy is really up to? It's a game that can only end in death...

BUY IT BECAUSE: It's full of action – and it'll soon be hunting season...

Dead of Winter

HARDBACK NOVEL BBC BOOKS

WRITTEN BY James Goss
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

RELEASED 28 APRIL

James Goss' name has been all over *Doctor Who* and *Torchwood* in the last couple of years... or has it? "This is my actually my first *Doctor Who* book," the writer insists. "No, really, it is! And it's brilliant to be asked to do one. The idea came from a Jack Vettriano painting – and also from going on a grim winter holiday to a seaside resort. Who are the people who are left there? And what are they waiting for?"

James' award-winning audiobook *Dead Air* caught the imagination of many with its unusual structure and approach, and *Dead of Winter* is similarly unusual, being styled essentially in diary form. "This just seemed to be a fun way of telling a story," James explains, "especially one that's about confusion and deceit. It was just going to be an occasional device in the text, but then it gradually spread. It also helped cover over gaps in the story where ordinarily you'd be expected to explain 'what happened that night'. I was frankly amazed and chuffed that I got away with it!

"The one thing I deliberately steered clear of was having too much told from the Doctor's point of view. Partly because I'd done that in *Dead Air* – although there was a reason for that, and the whole story is in some ways a cheat! – and partly because it's the old problem of 'how can we ever know what's going through the Doctor's mind?' – although there is one page in the book that answers just that question..."

If one can't enter the Doctor's mind, though, how does one convey him to the reader? "Well, a lot of *Dead of Winter* deals with how other people see Doctor Smith – is he a nuisance, a romantic hero, or simply the most amazing man that a young girl has ever met? If you met the Doctor and had to write about him in a letter home, how would you do it? Would you find him wonderful, or would you be just that little bit edgy and worried? Similarly, it was nice to try to find out what Rory really thinks of the situation with Amy and the Doctor. He knows that she chose him... but does he always believe it? Especially when things get very dangerously confused...?

"And then there's Amy," Goss concludes. "How would you react if Amy Pond announced that she was going to be your new best friend? You'd be just the tiniest bit scared..."

WHAT'S IT ABOUT?

In a remote clinic in eighteenth-century Italy, a lonely girl writes to her mother. She tells of intrigues, secrets and strange faceless figures that rise from the sea. And she tells about the enigmatic Mrs Pond, who arrives with her husband and her physician...

DOCTOR WHO
DEAD OF WINTER
James Goss

BUY IT BECAUSE: It's a new angle on *Doctor Who* and the Doctor himself... and just a little bit, well, romantic...

The Way Through the Woods

HARDBACK NOVEL BBC BOOKS

WRITTEN BY Una McCormack
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

RELEASED 28 APRIL

This is writer Una McCormack's second major excursion into *Doctor Who* – her first, *The King's Dragon*, having emerged last year. "I was a fan-fiction writer at first," the writer reveals, "originally for [BBC space opera] *Blake's 7* in the early 90s, and then *Star Trek*. Some of my *Star Trek* work came to the attention of Marco Palmieri, who was the editor of the *Star Trek* range at Pocket Books. I'd also written a few pieces for **DWM** way back in the early 1990s, but had mostly drifted away from *Doctor Who* in the intervening period."

How would Una compare the two franchises? "I think *Star Trek* is about order," McCormack muses, "while *Doctor Who* is about unruliness. *Doctor Who* doesn't take seriously all the things that *Star Trek* does: the military, the chain of command, procedure, and so on. The Doctor walks in and starts subverting all that kind of thing. The Doctor undoubtedly has more fun! I think of *Doctor Who* as a fantasy adventure show that draws liberally, merrily, and not always entirely respectfully from other genres – science-fiction, horror, and so on. *The King's Dragon* definitely had some fun with Tolkien-derived fantasy conventions, but there's a spaceship in there too, and it all goes a bit Douglas Adams towards the end – or so I fondly imagine."

And how has she found translating the current team's expressive performances into the printed word? "They make a particularly lovely TARDIS team, don't they?" Una agrees. "So much of Matt's wonderful performance is kinetic, all about how he moves his hands or his face. I tend to stay outside the Doctor's point of view, which helps, so that I'm always giving Amy's impression of him, or Rory's, or – best of all – someone who doesn't know him at all, and so is giving a fresh take on him. That way I build up a sense of the Doctor loping through the action like the long-limbed crazy thing he is. These three characters are a delight to write, and I hope people can hear the voices come off the page. You're spoiled writing characters so beautifully performed as these. The actors have done most of the work for you already!" **DAVID DARLINGTON**

BBC
DOCTOR WHO
THE WAY THROUGH THE WOODS
Una McCormack

WHAT'S IT ABOUT?

Two teenage girls disappear into an ancient wood, a foreboding and malevolent presence. Back in 1917 the Doctor and Amy are desperate to find out what's happened to Rory, who's vanished too. But something is waiting for them in the woods. Something that's been there for thousands of years...

BUY IT BECAUSE: It's a chilling new spin on an old classic – 'don't go into the woods'...

WIN!

Look at all the amazing *Doctor Who* swag that could be yours if you enter this month's competitions!

PLANET OF THE SPIDERS on DVD!

BBC DVD
DOCTOR WHO
PLANET OF THE SPIDERS
The Jon Pertwee Years 1970-74
PG

At last! The Third Doctor's final adventure, *Planet of the Spiders*, is released on DVD by 2|entertain this month. Starring Jon Pertwee as the Doctor, Elisabeth Sladen as Sarah Jane and Nicholas Courtney as the Brigadier, this six-part arachnophobe's nightmare comes with oodles of extras – including commentaries, features and a lot more besides – for just £19.99! To grab one of **FIVE** free copies of 'the one with the Spiders', just answer this planetary poser...

From which planet do the giant spiders come from?

- **A** Metebelis 3
- **B** Galaxy 4
- **C** Rifton 5

Call **09011 542 221** and leave your details to enter, or post your entry to the address below, remembering to start with this desperate craving: "I THIRST FOR IT, I ACHE FOR IT!"

PARADISE & GHOSTS on CD!

BBC
DOCTOR WHO
THE BBC RADIO EPISODES
ORIGINAL FULL-CAST DRAMAS
POLICE PUBLIC CALL BOX

This massive new collecition, *Doctor Who – The BBC Radio Episodes*, collects together six *Doctor Who* radio and audio programmes for the first time: Tom Baker stars in *The Pescatons* and *Exploration Earth: The Time Machine*; Jon Pertwee stars in *The Paradise of Death* and *The Ghosts of N-Space*; Colin Baker stars in *Slipback*; and Jane Asher features in *Whatever Happened to... Susan?* The box set is out now, RRP £59.99, and thanks to AudioGO we've got **THREE** box sets to give away to lucky readers who can identify this sinister sidekick:

Peter Miles stars in The Paradise of Death. But who did he famously play in Genesis of the Daleks?

- **A** Nyder
- **B** Snyder
- **C** Honey Rider

Phone **09011 542 222** and leave your details, or post your entry to the address below, putting Nyder's chilling words first: "THANK YOU. THAT'S WHAT I WANTED TO KNOW!"

THREE BRAND NEW HARDBACK NOVELS!

BBC BOOKS
DOCTOR WHO
THE WAY THROUGH THE WOODS
HUNTER'S MOON
Paul Finch

There are three brand new adventures for the TARDIS team, out this month in hardback from BBC Books. Rory is kidnapped by a brutal crime lord, while the Doctor and Amy infiltrate a deadly contest in *Hunter's Moon* by Paul Finch; in *The Way Through the Woods* by Una McCormack, two teenage girls disappear into an ancient wood – and back in 1917 the Doctor and Amy are desperate to find out what's happened to Rory, who's vanished too; and in *Dead of Winter* by James Goss, a lonely Italian girl writes to her mother, telling tales of strange faceless figures that rise from the sea – and about the enigmatic Mrs Pond, who arrives with her husband and her physician... We've **FIVE** sets of all three books, which retail at £6.99 each, up for grabs for readers who can answer this sartorially challenging question...

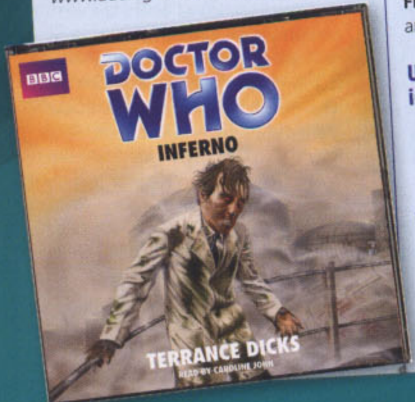
What did Rory dress as on his honeymoon?

- **A** A Roman Centurion
- **B** A Roman Candle
- **C** Roman Polanski

Phone **09011 542 223** and leave your details to enter, or alternatively post your entry to the address below, beginning with Rory's confused memory: "I WAS PLASTIC!"

A PARALLEL WORLD on CD!

The latest talking book of a classic *Doctor Who* novelisation is *Inferno* by Terrance Dicks. It's out this month on CD from AudioGO priced £13.25, or to download from *www.audiogo.co.uk*. The story, based on the 1970 TV adventure by Don Houghton, features the Third Doctor, and sees his first, terrifying, journey into a parallel universe. We're giving away this cracking audiobook, which is read by Caroline John, to **FIVE** lucky readers who can tell us the answer to this companion conundrum:



Who is the Doctor's assistant in *Inferno*?

- **A** Liz Shaw, a brilliant scientist
- **B** Martin Shaw, a wily judge
- **C** Sandy Shaw, a 60's pop star

Phone **09011 542 224** and leave your details to enter, or post your entry off to the **DWM** address, starting with: "IT'S THE SOUND OF THE PLANET SCREAMING OUT ITS RAGE!"

HEROES OF SONTAR on CD!

They're squat, there're ugly, they're passionate about war... and they're back! Yes, the Sontarans finally get to battle the Fifth Doctor, Nyssa, Tegan and Turlough in the latest full-cast audio drama from Big Finish – *Heroes of Sontar* by Alan Barnes. Starring Peter Davison, Sarah Sutton, Janet Fielding and Mark Strickson, this brand new adventure is available this month from *www.bigfinish.com* as a double CD for £14.99 or to download for £12.99. However, we've got **FIVE** copies to give away to lucky readers who can answer this question about the original 'Hero of Sontar'...

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Peter Davison in
HEROES OF SONTAR
by Alan Barnes
Also starring
Janet Fielding
Mark Strickson
Sarah Sutton
FULL CAST AUDIO DRAMA
BIG FINISH

Who was the first actor to play a Sontaran?

- **A** Robert Lindsay
- **B** Kevin Lindsay
- **C** Lindsay Duncan

Phone **09011 542 225** and leave your details to enter, or post your entry with the Doctor's saddened observation before the address below: "FOR THE GREATER GLORY OF THE SONTARAN EMPIRE!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 7 April and close at midnight on Wednesday 4 May 2011. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to Doctor Who Magazine 433, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 4 May 2011.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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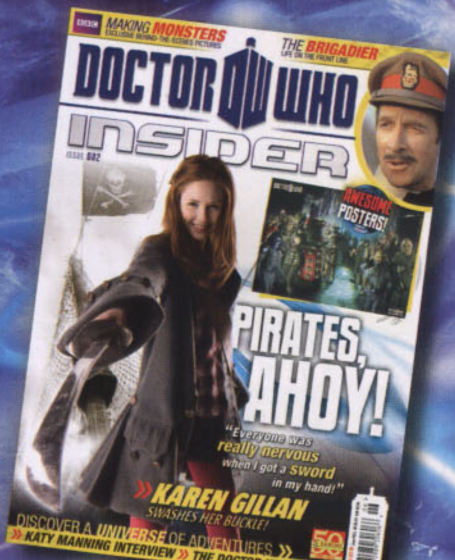
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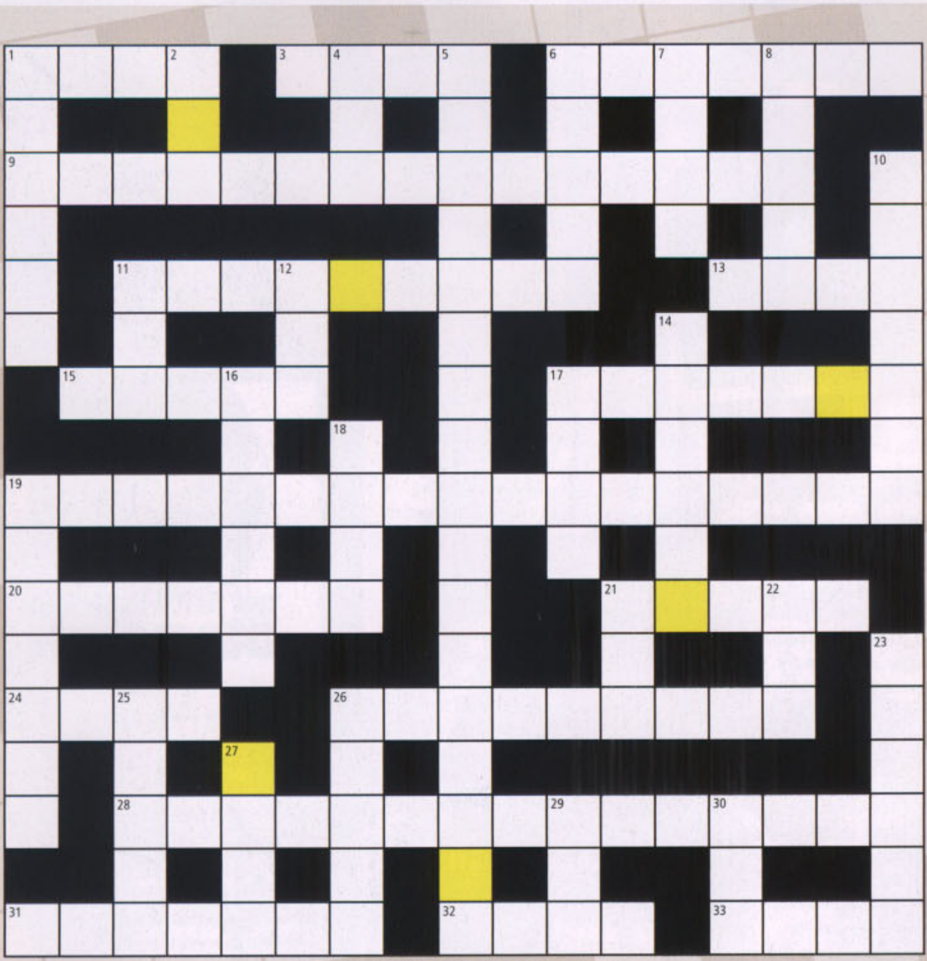
CROSSWORD

Do you know your Slyther from your Slitheen? Test your brain with this *Doctor Who* puzzle!



ACROSS

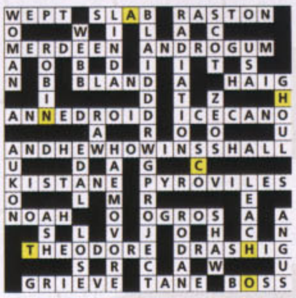
- **1** The King's champion (4)
- **3** Upper ____ - studios where *Doctor Who* is recorded (4)
- **6** The Doctor was lured to Necros on the pretext of attending his funeral (7)
- **9** (and 26 & 31 across) Phrase that Susan claimed to have abbreviated (4,3,8,9,2,5)
- **11** Rose Tyler, for example (9)
- **13** ____ Fel-Fotch Pasameer Day Slitheen (4)
- **15** Surname of one of the Doctor's assistants (5)
- **17** Biroc and Lazlo (7)
- **19** The focus of Mehendri Solon's experiments on Karn (3,5,2,7)
- **20** Vessel involved in a hyperspace crash with the Hecate (7)
- **21** An Ice Warrior (5)
- **24** A Jocondan (4)
- **26** See 9 Across
- **28** Revered by the Swampies (3,5,2,5)
- **31** See 9 Across
- **32** Galaxy that's the home of 4 Down (4)
- **33** The Seventh ____ (4)

DOWN

- **1** Mark ______ - writer of *Victory of the Daleks* (6)
- **2** Simon ___ - writer of *Amy's Choice* (3)
- **4** A servant of the Beast (3)
- **5** Pyrovile Inferno (3,5,2,7)
- **6** Captain of the Vipod Mor (5)
- **7** *The ____ of the Daleks* (4)
- **8** Underground dweller shot by Merdeen (5)
- **10** ______ *of the Daleks* (7)
- **11** Bessie, for example (3)
- **12** The ___ - where the Doctor met Erato (3)
- **14** He threatened to destroy the universe with the Reality Bomb (6)
- **16** Lady Jennifer Buckingham, Joan Redfern and Rory Williams (6)
- **17** *The ____ of the Cybermen* (4)
- **18** The Doctor gave Grace one of these (4)
- **19** Malcolm ______ - actor who played Doland (7)
- **21** Organisation led by Hilda Winters (1,1,1)
- **22** ___ Jones, director (3)
- **23** One of the ubiquitous robots that served justice on *Starship UK* (6)
- **25** Creatures native to the planet Solos (5)
- **26** A red Dalek (5)
- **27** ____ Nexos (4)
- **29** *The Time Monster* (1,1,1)
- **30** The ___ of Rassilon (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: CHANTHO

WIN! ...A SUBSCRIPTION TO DOCTOR WHO MAGAZINE

Want to keep up-to-date with the very latest on-set action, exclusive interviews and exhaustive coverage of *Doctor Who*'s 48-year history? Then why not take up the subscription offer on the facing page? Or, for a chance to win a free subscription, complete the **DWM** prize crossword, simply rearrange the letters in the yellow squares to form the name of a character from the episode *Journey's End*:

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AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 80.

This competition closes on 4 May 2011.

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 7 April and close at midnight on Wednesday 4 May 2011. Service Provider: Telecom Express, 0870 880 4869. For full terms and conditions see page 78.

DOCTOR WHO
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THE DOCTOR
RIVER SONG
RORY POND
MARKED FOR DEATH?
One of them will die in the amazing season opener!
Doctor Who returns on Saturday 23 April, BBC One!
Full episode preview and exclusive new photos - inside!

JUST FOR FUN! What was the lost mission of Philip Martin? | Which story had Captain Hart in? | What year did the Torchwood Institute start in? | Who asked the Slitheen if they'd mind not fartin'? ANSWERS ON PAGE 82

WOTCHA!

The page that has no home planet, no influence, nothing.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS…

#4 PSYCHIC PAPER

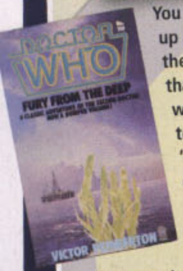
Once upon a time, the Doctor's life unfolded at an altogether less hectic pace. Back then, your average *Doctor Who* story ran to four or six episodes, and there was ample opportunity to build entire sub-plots around the Doctor's attempts to inveigle himself into each new adventure and win the trust of the locals. It was possible, and sometimes positively desirable, to burn up a whole episode of a six-parter just establishing the Doctor's credentials. Such sequences might have been little more than padding, but they often ended up sticking in the mind by virtue of their sheer ingenuity. Occasionally they add mystery: *The Power of the Daleks* sees the newly-regenerated Second Doctor assuming the identity of the murdered Earth Examiner before the viewers are even sure who he really is, while *The Curse of Fenric* finds the Seventh Doctor ambidextrously forging his identity papers. Sometimes they add fun: in *The Curse of Peladon* the Third Doctor is mistaken for a high-ranking delegate from the Galactic Federation, a role into which he promptly throws himself with gleeful relish, while in *Nightmare of Eden* the Fourth Doctor strides into the midst of a space traffic accident blithely claiming to work for a company called Galactic Salvage. When it's revealed that the company went bust 20 years ago, the Doctor responds without missing a beat: "I wondered why I hadn't been paid." "That's not good enough!" barks the ship's suspicious captain. "That's what *I* thought!" retorts the Doctor. This isn't just padding: it seasons the feast. At its organic best, it can drive the entire story: in *The Romans*, the First Doctor is mistaken for the lyre player Maximus Petullian with consequences both comic and dramatic which play out over the rest of the adventure.

Of course, things aren't always so deft or so witty. The Third Doctor's earthbound adventures do away with the problem altogether by giving him a job, a laboratory and a telephone, but by far the dreariest way for a writer to prove the Doctor's credentials is to traipse everyone back to the TARDIS and show them around, in a tiresome "See, I'm a Time Lord, told you so" sort of way. This is a syndrome which reaches something of a nadir in *Black Orchid*, in which the Fifth Doctor's arrest on a murder charge is dropped when a policeman steps aboard the TARDIS, peers around, and says "Strike me pink!" with about as much surprise as if he's just discovered who pulled up Lady Ponsonby's prize geraniums.

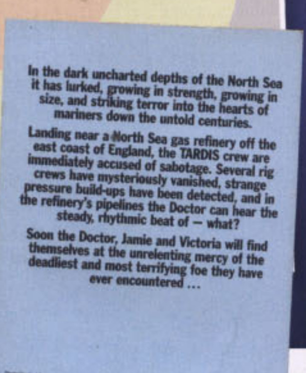
When *Doctor Who* returned to our screens in 2005, this question of how to launch the Doctor into each story was among the many challenges presenting themselves to Russell T Davies. The need to spin a new yarn every 45 minutes, and the faster pace of television in general, meant that lengthy explanations every single week were neither feasible nor desirable. Davies' solution was the psychic paper. Initially a quick fix for a storytelling problem, in time it became a convention ripe for subversion: Torchwood personnel are trained to be impervious to it, William Shakespeare can see right through it, and it's shorted out when the Eleventh Doctor goes a fib too far with young Kazran. But the psychic paper is far too useful a tool to malfunction for long. It has taken its place in the show's narrative architecture, and you mark my wavy lines, we haven't seen the last of it.

IN A NUTSHELL: Psychic? Side-kick? Like it? I haven't seen it yet...

OFF TARGET



You can't blame the blurb-writer for bigging things up a bit, but back in 1986, if anyone had tipped off the chaps responsible for the Trade Descriptions Act that the seaweed creature in *Fury from the Deep* was being described as 'the deadliest and most terrifying foe' that the Doctor, Jamie and Victoria 'have ever encountered', they'd have been down on Target Books like a ton of bricks. Forget the hordes of Daleks, Cybermen, Yeti and Ice Warriors previously trounced by the dauntless threesome: bearing in mind that *Fury from the Deep* is one of the tiny handful of *Doctor Who* stories in which absolutely nobody gets killed, the weed creature is demonstrably less deadly than Milton Johns. Perhaps that explains why the terrifying aquatic menace is noted for its 'unrelenting mercy'. Yes, go on, read that again: 'unrelenting mercy'. Hmmm. Round of applause for the blurb-writer, I think.



In the dark uncharted depths of the North Sea it has lurked, growing in strength, growing in size, and striking terror into the hearts of mariners down the untold centuries.

Landing near a North Sea gas refinery off the east coast of England, the TARDIS crew are immediately accused of sabotage. Several rig crews have mysteriously vanished, strange pressure build-ups have been detected, and in the refinery's pipelines the Doctor can hear the steady, rhythmic beat of – what?

Soon the Doctor, Jamie and Victoria will find themselves at the unrelenting mercy of the deadliest and most terrifying foe they have ever encountered ...

SUPPORTING ARTIST *of the month*

Acting's a doddle when you've got some lines. Spare a thought for the hard-working extra who's required to convey a complex thought process and a moving emotional journey without recourse to dialogue or close-ups. Such is the challenge facing this month's heroic tragedian who, in the final episode of *The Time Warrior*, is required to wake with a start from a drugged slumber, overcome his grogginess, and run for his life, all in the space of about three seconds. This he expertly undertakes with a combination of funky gibbon noises and robotic chicken dancing, before scarpering with bandy legs and arms aloft like Cheeta from the Tarzan films. Check him out at 22:14, framed in the doorway, just after Bloodaxe shouts "Flee, dogs! Flee for your lives! Come on, waken, you dogs!" Seminal, semaphoric and semi-simian.

SIXTH DOCTOR TOP TEN

- HERE COMES THE RANI AGAIN
- TEKKER CHANCE ON ME
- THE CRYON SLEEPS TONIGHT
- BANDRIL IN THE WIND
- LYTTON ON THE DOCK OF THE BAY
- THERE'S NO-ONE QUITE LIKE JONDAR
- QUILLAM ME SOFTLY
- LUKE WARD THEY'VE DONE TO MY SONG, MA
- YRCANOS ALWAYS GET WHAT YOU WANT
- ITSY BITSY TEENY WEENY YELLOW POLKA DOT CHESSENE

THE SIX FACES OF DELUSION

Five of these contrarian casting concepts are 100% true. The remaining one is a complete and utter fabrication. Can you identify the imposter from the Land of Fiction?

Answer revealed at the bottom of the page.

1 Among the actors under consideration for the role of President Borusa in *Arc of Infinity* (the character eventually played by *The Good Old Days* compère Leonard Sachs) was Peter Cushing.

2 The role of George Stephenson in *The Mark of the Rani* was originally offered to James Bolam, star of *The Likely Lads, When the Boat Comes In* and *The Beiderbecke Affair*.

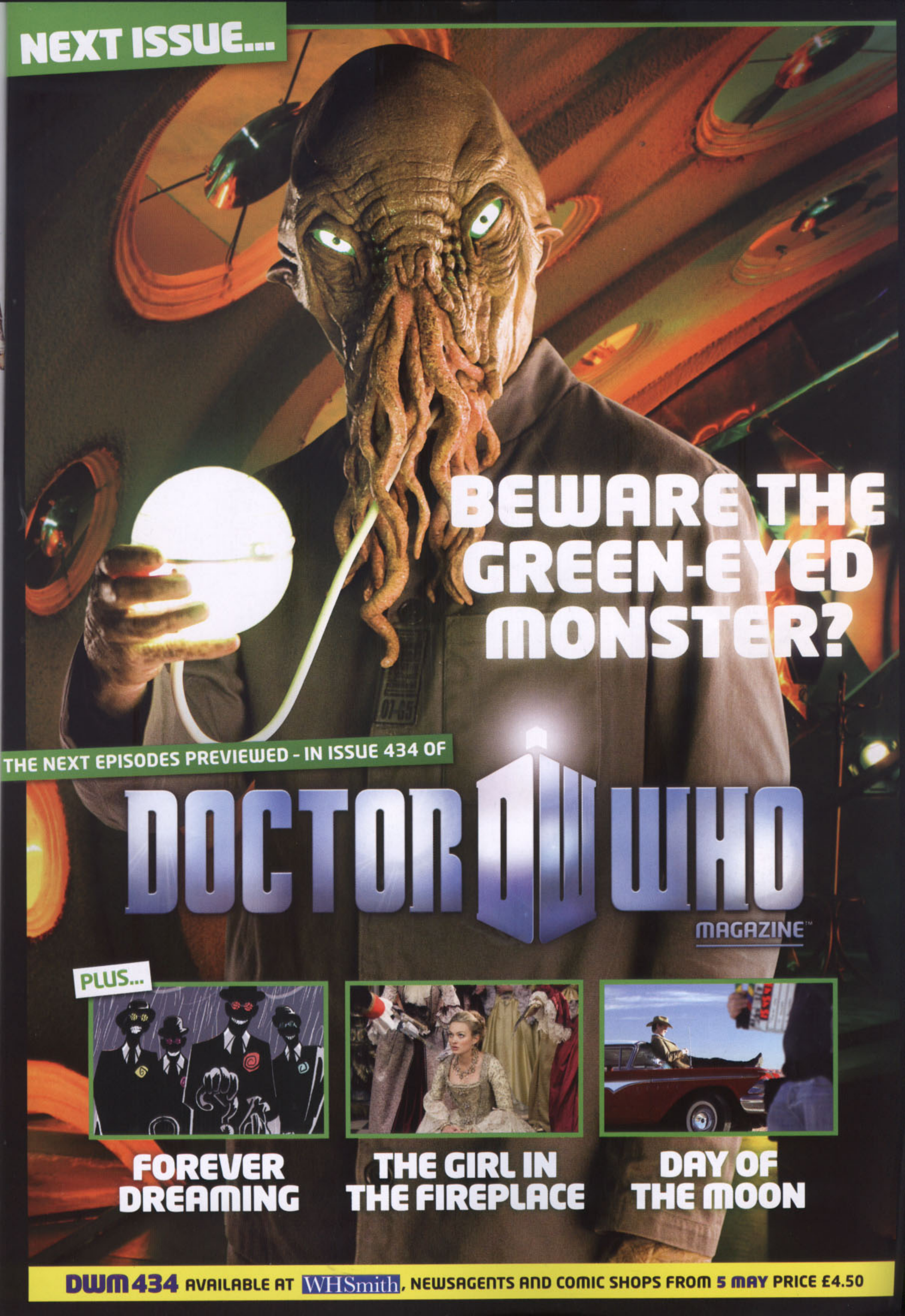
3 Among the actors originally considered for the role of the Castellan in *Arc of Infinity* (the character who later went on to deliver the notorious line "No, not the mind-probe!" in *The Five Doctors*) was Patrick Stewart.

4 Before it was accepted by James Bolam's *Likely Lads* co-star Rodney Bewes, the role of Stien in *Resurrection of the Daleks* was offered to Mel Smith, then best known for the hit comedy show *Not the Nine o'Clock News*.

5 Among the actors under consideration for the role of the Castellan's sidekick Maxil in *Arc of Infinity* (the character eventually played by Doctor-in-waiting Colin Baker) was Pierce Brosnan.

6 *The Likely Lads* began life in the early 1960s as a revue sketch called *Double Date*, in which Bob (the role later immortalised by Rodney Bewes) was played by Brian Hodgson, the *Doctor Who* sound effects supremo who created the TARDIS materialisation noise.

ANSWERS: page 74 – It's Hermann the butler on the **Space-Time Visualiser**; page 81 – **Just for Fun!** *Mission to Magns, The Sea Devils*, 1879, the Ninth Doctor; above – **The Six Faces of Delusion** Despite sounding likelier than most of the others, the unlikely lad is number 2. The others are all true. Somewhere out there is a parallel universe with one heck of a version of *Arc of Infinity* in it.



NEXT ISSUE...

BEWARE THE GREEN-EYED MONSTER?

THE NEXT EPISODES PREVIEWED – IN ISSUE 434 OF

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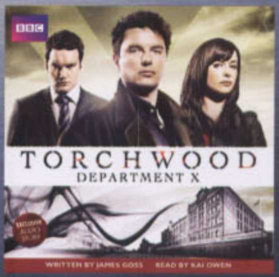
AUDIO EXCLUSIVE STORIES

Two brand new original Torchwood audio adventures. *Ghost Train* and *Department X* are written by James Goss, and read by Kai Owen, who plays Rhys in the hit TV series.


BBC
TORCHWOOD
DEPARTMENT X
WRITTEN BY JAMES GOSS READ BY KAI OWEN

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